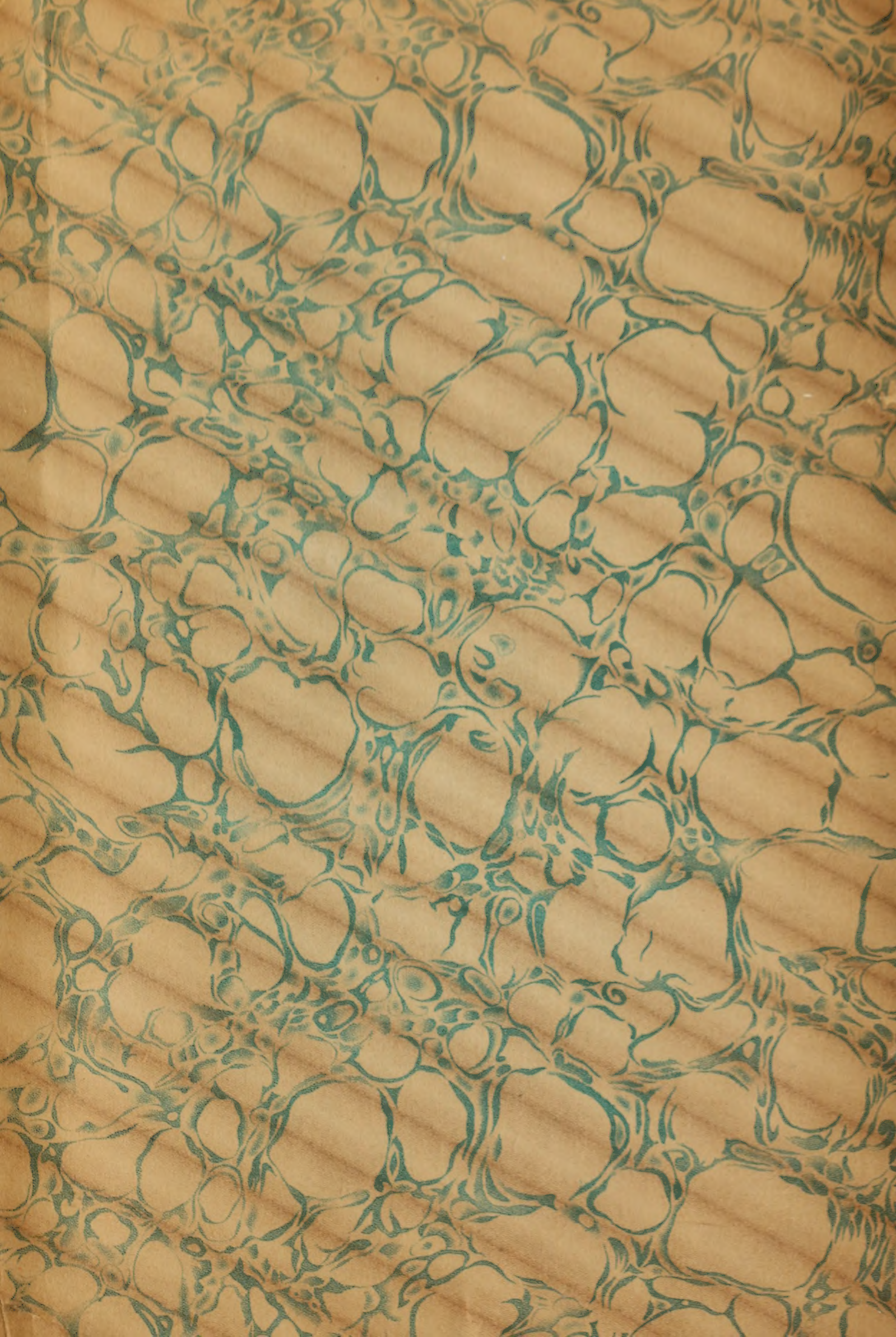




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BABYLONIAN LITURGIES

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BABYLONIAN LITURGIES

SUMERIAN TEXTS FROM THE EARLY PERIOD
AND FROM THE LIBRARY OF ASHURBANIPAL, FOR THE MOST PART
TRANSLITERATED AND TRANSLATED, WITH INTRODUCTION
AND INDEX

BY

STEPHEN LANGDON

SHILLITO READER OF ASSYRIOLOGY, OXFORD

WITH 75 PLATES



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INTRODUCTION

Four years ago an attempt was made to translate and interpret the liturgies of the Babylonian religion¹. Since that time the material at our disposal has been greatly augmented by the publication of hymns, liturgies and fragments of an epic from the ancient Sumerian library of Nippur². We are now fortunate enough to possess a few liturgical texts from Lagash of the classical Sumerian period³. From the period of the first Babylonian dynasty, that is from the period following immediately upon the age from which the Nippur and Lagash material comes, we have a large collection of hymns and liturgies probably from Sippar and Babylon⁴. An important text of this period containing a liturgy of the waiting for Tammuz has also been added to that part of our religious literature⁵.

The volume which is here presented to the public contains for the most part fragments of Sumerian liturgies copied for the library of Asurbanipal, none of whose originals in their final form antedate the Cassite period. In this collection

1. *Sumerian and Babylonian Psalms* (Paris, 1909).

2. RADAU, *Miscellaneous Sumerian Texts* in the HILPRECHT Anniversary Volume (1909). The same, *Sumerian Hymns and Prayers to God Ninib* (1911), which were partly interpreted by RADAU in his *Ninib the Determiner of Fates* (1910). MYHEMAN, *Babylonian Hymns and Prayers* (1910). *Fragment of a Nippurian Liturgy*, *Babyloniaca* III 211-249 and a fragment *ibid.*, 79-80, a duplicate of RADAU, *Miscel.* No. 6.

3. FRANÇOIS THUREAU-DANGIN, *Nouvelles Fouilles de Tello*, Chapter IV, AO.4327, 4328, 4329, 4330, 4331, 4334, 4336 and several small fragments, one with a library note, *us-ri-sù ba-ba-sá-e-sá*, 4316.

4. ZIMMERN, *Sumerische Kultlieder: Fragments d'Hymnes à Samas*, *Babyloniaca* III 74-78 (v. ZIM. No. 73).

5. SCHEIL, *Revue d'Assyriologie* VIII 161-169, duplicate of ZIM. 211-III 21. SCHEIL's text is of an earlier period than ZIM. no. 2 and probably belonged originally to the collection sold to the British Museum from some collection pillaged from Nippur and published in *Cuneiform Texts* XV 7-30.

three texts probably come from the earlier excavations of Nippur¹. I venture to assign those texts, which have found their way to the Royal Scottish Museum², to the same source as those published by PROFESSOR ZIMMERN.

It is perhaps possible on the basis of the numerous texts and critical editions which we now possess to write a preliminary history of Babylonian public worship. In this department of their religious literature the Semites adhered, even more closely than in their services for private penance and magic rituals, to the ancient Sumerian literary forms and especially to the Sumerian language. In the whole range of Sumero-Babylonian public worship extending from the era of Sargon of Akkad. (2800 BC. ³) to the first century BC., we have no Semitic text which is known to have been chanted in the temples. Most of them have not even an interlinear Semitic translation. This custom of regularly supplying the temple liturgies with an interlinear version must have arisen after the period of the first Babylonian dynasty (2232-1929), for none of the texts before or during this period show much tendency in this direction. Sporadic attempts of this kind are found in Nippur texts from the age of the Isin dynasty⁴, and we know from other sources that attempts were being made in that period to teach Sumerian by drawing up selections of standard texts supplied with a Semitic translation placed opposite on the right, not under the line as in connected religious texts⁵. It is impossible to determine the exact period in which the scribes felt compelled to supply the liturgies with a version in the vernacular. Perhaps the Assyrian scribes who copied these texts in the Babylonian temples for use in Assyria, themselves took the initiative in this matter. We may not, however, be far from the truth in suggesting that the Babylonians of the Cassite period first began editing their long liturgies with a Semitic interlinear version, and

1. Nos. 195-7. *Hymns to Nergal* (195) and *Innini* (196) and a long liturgy to *Nintud of Kes* (197). The prism No. 197 has been kept in the possession of a Constantinople dealer for twenty years.

2. Nos. 1-8 *ter*; with the exception of No. 8, a fragment from the *Asurbanipal library*.

3. This is the accepted date, but Nabonidus places Sargon at 3800 BC., and this date is by no means disproved. In my discussion I accept provisionally the low dates for the early history of Sumer and Accad, but I am by no means convinced of their accuracy before the dynasty of Ur-Engur (2475 BC.).

4. An unpublished text in Constantinople has a long section in which the Semitic translation is inserted between the Sumerian lines in a hand so minute that deciphering is difficult. No space is reserved for the translation as in the late Assyrian texts.

5. MYHRMAN, *op. cit.* No. 11. But AO. 4332, NFT. p. 212 appears to be a real interlinear bilingual, certainly older than MYHRMAN 11.

we shall find reason to assume that about this time the great public services achieved their final form.

In tracing the evolution of their public worship I shall assume the following approximate dates for the various periods: 1. Akkadian Sargonic Era 2900-2700; 2. Gudea 2650 followed by the dynasty of Gutium; 3. Dynasty of Ur 2473-2358; 4. Dynasty of Isin 2358-2133; 5. First Babylonian Dynasty 2232-1929; 6. Cassite Period 1763-1180; 7. Middle Period 1180-625; 8. Neo-Babylonian Empire 625-539.

Liturgical services originated among the Sumerians. Although we have no texts of this kind from the pre-Sargonic period yet we meet here with the technical name for the "psalmist", who always officiated at these services¹. A passage in a royal inscription of the early period inclines us to infer that the psalmists (*gala*) were employed to chant at funerals² where they played upon a *balag* or lyre³. The Sumerian word *gala* also denotes an ordinary attendant when

kalû
gala = kalû
psalmist

1. *US-KU*, Semitic *kalû*, v. SBP. VIII: DP, 132 VI 1, the grand *kalû* of Nima-kî; TSA. 2 rev. I 9, of Girsu; DP, 87 II 6, the little *kalû*. According to a syllabary, HROZŇY, ZA. 19,368 the Sumerian for this ideogram is *gala* in which case the word is connected with the word *hal*, loan-word *hallu*, male, attendant. Cf. *hal-la-kuširû*, "thy mighty servant", VAB. IV 360,32. The pronunciation *gala* is confirmed by K. 3228, cited by Bezold in ZA. 13,423, *US-KU-mah = gal-ma-lu*. The Semitic *kalû* translates this and a large number of other Sumerian words for psalmist. The *gala* of Shirpula is distinguished from the *gala dingira* or "psalmist of god", VAB.I 52, 27 and 30. See GENOULIAC TSA.LIX. But another fragment published by KING in ZA. 23,302 has -ga-al; KING suggests *gaggal*. In any case the Sumerian word *gala* represents an apocopated form. Cf. also ZA. 27,236.

2. VAB.I 50 X 22-30.

3. Gudea, St. B, V3. I am inclined to translate *balag* by "lyre", owing to the shape of the ancient ideogram and the Amharic *bagana*, lyre with ten strings; the Syriac *pelagga* "drum", appears to be derived from this word. See *Sum. Gram.* 20. HEZSEY in the *Revue d'Assyriologie*, 9, 85 ff. has shown that the drum and the lyre are the two most important musical instruments of primitive music and he has given several bas-reliefs showing the drum and the lyre carried in a procession by psalmists. In some mysterious way the names became confused and *balag* then came to mean drum or tambourine, the most popular of all instruments. I am unable to determine the period in which this confusion arose: *balag* is proven to mean "lyre" by the fact that its voice was said to be like a bull, SBH. 92 a 18, Gud. Cyl. 28,17, and a bas-relief of a lyre has a bull upon its frame, RA. 9,89.

written with another ideogram¹ so that we infer that these temple singers were not consecrated priests, at least not in the early period. But the ideogram first employed to designate "psalmist" probably describes him as a man in the temple service who chants songs to appease the gods. In fact we shall find that public temple services originated from the desire to pacify the gods whose anger manifests itself in causing all human woes. In the evolution of these services certain mournful refrains recur, among them especially the words addressed to the gods, "how long until thy heart is at rest?" A particularly mournful litany to Enlil has the line, "The psalmist speaks no more 'how long until thy heart'?" The psalmist is departed with sighings². And another passage describes in even more sad lines some national calamity: —

"Oh temple thy skilled singer³ is not present, thy fate who decrees?







The psalmist who knows the song is not present, thy fate on the drum he chants not.

He that knows to twang the lyre is not present, thy fate he sings not"⁴.

Although the lyre *balaggu*, is the most prominent of the psalmist's instruments yet the drum and tambourine are equally ancient⁵, and the flute, if not primitive, in any case is very ancient. A litany to the sun-god contains a passage most instructive in this regard: —

"Unto the temple of god upon a lyre let us bring a song of adoration.

The liturgists a melody shall sing.

1. . It is also the opinion of GENOUILLE that this word for "psalmist" is connected with the ordinary word for "menial". *UŠ-KU* is probably to be read *nitaḥ-tùg* = *zikru muniḥu*, "the man who brings peace", i. e., appeases the gods with song. For  = *nāḥu* or *ṣalālu*, repose, v. CT. 15, 10, 8 and BL. 111, 17. The sign varies with  in the same sense, v. CT. 15, 23 a 46  (*tu* = *nāḥu* and *tùg-mal* = *nāḥu* always -*mal*; e. g. Gud. Cyl. A 7, 5; 18, 2; Cyl. B 40, 6. Read passim *tùg* or *tíg* (?). The value *tùg* for these two signs must not be confused with *túg* =  *ṣubatu*. Note that I adopt *tùg* = *nāḥu* to distinguish it from *túg* = *ṣubatu*.

2. SBP. 240, 31, 37.

3. *mulu* here translated by *mûdû*, "knower", but the word designates a kind of psalmist, v. p. xxiv.

4. BL. 32, 28-33. See also FRANK, *Studien zur Babylonischen Religion*, p. 95.

5. The name for the drum I suppose to be *uppu*. See p. xxxii.

The liturgists a melody of lordly praise shall sing,
The liturgists a melody to the lyre shall sing,
To the sacred drum and the sacred tambourine shall sing,
To the double flute and *manu*¹ an holy chant, they shall sing².

These liturgists and musicians had exclusive control of the public temple services and their occupation became synonymous with sacred choral literature.³ An Assyrian scribe who copied these ancient Sumero-Babylonian temple services for the Ninevite library says of them that they are "The wisdom of Ea, the psalmist's art, the treasure of wisdom, which are designed to pacify the hearts of the great gods"⁴.

The psalmists were charged apparently with singing the official liturgist in whatever kind of service they were required. As far as our present evidence goes we are confirmed in the opinion that the temple liturgies and psalms could be sung only by the psalmists. Although they do not appear to have been consecrated priests nor like the *asipu* and *sangu* priests to have had any authority to exercise the mysteries and touch the sacramental objects, yet in matters connected with the sacred choral literature their authority must have been supreme. The Babylonians clearly regarded these public services as possessing sacramental purity, to be chanted only by those who were properly commissioned for this purpose. Confirmation of this opinion is found in the ritual for dedicating the foundation of a temple. The magic ritual of preparation and consecration performed by the consecrated priests is attended by the chanting of psalms and liturgies by the psalmists. The official liturgist (*halu*) is accompanied by a professional singer (*maru*). The ritual directs the psalmists to preface the magic ritual by a psalm⁵. Later in the service he sings to the flute to the gods Ea, Shamash and Marduk. He is then required to chant one of the long temple series called "The sacred temple, . . . itself laments"⁶. This passage proves that the long temple chants could be employed on occasions not connected with the daily or regular services, but it also shows that the same could not be utilised in the

1. An instrument, see p. xxxiii.

2. SBP. 68, 5-70, 15.

3. The great catalogue of first lines of temple litanies and hymns ends with the note, "Tablet of the first lines of series of psalmody", IVR. 53 IV 30.

4. SBP. 176, 27 f.

5. WEISSBACH, *Miscellen* 32 and pl. 12.

6. *A-IGI* here probably means an *er-sag-tug-mal* or psalm of intercession.

7. *é-zi-da*, . . . *ní-bi-sû er-im-sés-sés*, a title which occurs among the series to the lyre, IVR. 53 II 12.

consecration of buildings without the presence of the official liturgists¹. The ritual of dedication closes with the recitation of a section of an epic or heroic song, “When Anu created the heavens”, a Semitic composition which formed no part of the Sumerian liturgical corpus. I venture the opinion that this secular and profane hymn was sung by everybody present. We shall find that the liturgies originated for the most part in ancient lamentations over the ruin of cities at the hands of foes. Since the ritual just discussed concerns the rebuilding of a ruined temple, it is wholly natural to expect that the rededication should include a liturgy which portrayed its ruin.

Psalms in
other
professions

In the early period the psalmists must have occupied a menial position in society for a contract of the pre-Sargonic period concerns the sale of a poor man's son who was a temple psalmist². On the other hand we meet with members of this profession who were engaged in ordinary business³. The same may be said of their status in the Sargonic period⁴, as well as under the dynasty of Ur⁵, where they engage in trade and even enter the legal profession. They are paid the same wages as an ordinary temple servant⁶ and are designated in the temple accounts as menials

1. SCHIRANK, *Babylonische Sühnriten* 90-92 and FRANK, *op. cit.* 98, have also discussed this text. These authors do not properly distinguish between the consecrated priests *asipu* and the psalmists *kalû*. That the *asipu* priest alone conducted the magical rites at a dedication is clear from VAB.IV 62, 40 *ina sibir asipûtu*, “By the art of the *asipu* priests (I cleansed that spot)”. See also 146, 47; 220, 52. BEHRENS, *Assyrisch-Babylonische Briefe* 11 and 51 also ranks the *kalû* among the consecrated priests of magic because he is mentioned with the *mašmašu* a priest of incantations; HARPER, *Letters* IV 361 rev. 9 *ana amel kali sa annaka amel mas-mas issi-su aptikid femu assakansu muk 6 ûmé uhir (?) takpirtam dat (?) annê tušetaḫa*, “I entrusted the matter to a psalmist who is here (there is a magician with him and I advised him as follows, ‘Six days wait (?) and the rites of atonement carry out in this way’”. This text makes it all the more evident that the *kalû* could not perform the mysteries but needed one of the magicians to assist him. Unfortunately our text does not tell us what kind of service is intended.

2. RTC. 17 translated in ZA. 25, 212.

3. DP. 99 rev. I, Heša an inferior *kalû* is one of the mule-herds of the temple estate; see also 100 rev. I.

4. RTC. 110 obv. 5, a pot of beer received from an inferior *kalû*.

5. A psalmist is a public notary or conveyancer (*maškim*) in a lawsuit, RTC. 292, reign of Bur-Sin.

6. REISNER, TU. 139 I 10.

(*kallu*)¹. Since in the Sumeroan period we meet with at least three ranks of psalmists, viz. the superior, the ordinary and the inferior *gala*, we may surmise that the ordinary and inferior members of this profession helped with the temple liturgies and when they were needed, and drew so small a salary that they were forced to pursue the ordinary professions. On the other hand the superior or chief psalmist² evidently held a permanent and superior position which entitled him to a considerable income. He is never mentioned among ordinary temple servants³. On the contrary we find his salary entered among those of the highest officials of the city⁴. In the period of the first dynasty a *galmahu* in charge of the temple services of the goddess Anunit of Sippar is mentioned as giving information concerning a priest of another rank (*sangu*)⁵.

Female psalmists are also mentioned whence we may suppose that the choral services were arranged for male and female voices which took those parts, bass, tenor, alto and soprano, to which they were adapted, but we know too little of Babylonian music to speak with assurance on this point⁶. Terracotta figurines of women singers have been found from the period of Gudea, where they are represented holding a tambourine upon the breast⁷. In a bas-relief of this period which represents two musicians beating a huge drum at least one of the figures appears to be a woman⁸. A fragment of an ivory bowl of the Assyrian period represents a procession of musicians⁹, one playing a double flute, one a tambourine and a third a lyre or zither. The lyre or zither of a fourth person can still be discerned¹⁰. The person who plays the tambourine is clearly a woman.

Were it not for the fact that the texts so often speak of the psalmists who sing¹¹

1. See especially RTC. 425, twelve *kal gala*, menials, psalmists. For the early period RTC. 52 obv. III.

2. *US-KU-mah* = *gal-ma-hu*, v. page vii.

3. In DP. 132 VI Lugal-gà-és-e pays the support of the superior psalmist of the city Ninā; ibid X Ninanda supports the superior psalmist of Girsu.

4. GENOULAC, TSA. 2 rev. I 9; 2 obv. II 11.

5. KING, *Letters and Inscriptions of Hammurabi* III 147, 5 and rev. 6.

6. For female *gala* v. CT. I 9 col. I 13.

7. *Découvertes en Chaldée* DE SARZEC AND HEUZÉY, pl. 39 figure 5 and page 254.

8. RA. 9 pl. III.

9. Only three figures are preserved.

10. Preserved in the British Museum; reproduced by HUNGER in *Altorientalische Kultur im Bilde*, pl. 80, No. 159 after photograph by Mansel.

11. *zamaru*, SBP. 68, 8.

to the lyre, drum, etc., we might suppose that they confined their activity to playing the instruments, while the singing was reserved for another class of temple servants whose profession we shall presently discuss ¹. But we have every reason to suppose that the psalmists not only played the instruments but assisted also in singing. It will be seen, however, that the instrumental music formed the primitive and essential part of their profession. It is, I believe, highly probable that in a full temple service the singing was done by a class who evidently occupied an inferior position.

The king had psalmists in his own employ, but since they sang only the accepted official words and music employed in the temple I suppose that the king's psalmists conducted the service in a royal chapel ².

The guilds of psalmists became in the latter days of the Babylonian and Assyrian empires a learned community, a kind of college which studied and edited the official liturgical literature. They appear to have interested themselves in astronomy also, for an astrological report of the Assyrian period is signed by Bêl-šum-iškun the *kalû*, BM. 83-1-18. 232. Thompson, *Astrological Reports* 235 A. The Royal Museum of Berlin possesses a considerable portion of a great liturgical library edited by a guild of psalmists at Babylon who wrote in the second and first centuries before our era. These learned liturgists, Bêlapaliddin, Ilišu-zer-ibni and the son of the former Ea-balatsu-ikbi, belong to a guild founded by their ancestor Sinibni whose date cannot be determined ³. They call themselves "inferior psalmists" ⁴ of Marduk, whence we may suppose that all grades of this priesthood had long since been elevated to permanent positions in the temple. In each case the editor says that he copied and collated the tablets belonging to his father: the custom had apparently arisen of transmitting both office and sacred books from father to son in the priesthood.

An interesting text copied by an Assyrian scribe at Babylon describes a ritual by which a bull, symbol of the lyre, was consecrated in the college hall of the psalmists. We have already noted ⁵ that the Sumerians of the classical age compared the sound of the lyre, the chief instrument of psalmody, to the bellowing of a bull. It seems, therefore, that this animal became symbolic of music and that an image of a bull was placed in the cloister where the liturgists lived. Our text has the library note, "When thou bringest the bull into the house of the college, this is the ritual

1. *nāru*, v. page XXVII.

2. See REISNER, TU. 287.

3. See REISNER, SBH. XIII f.

4. *galu-tūr*, see e. g., SBP. 60, 20; SBH. 54, 14.

5. Page VII, n. 3.

Psalmists
as scribes

Consecration
of the bull as
patron of
psalmody

to be performed for or by the padurite¹. This important tablet has been broken along the right edge and a piece is also broken from the top mutilating the beginning and the end of the inscription. I shall, however, attempt to give an account of its contents and translate the important sections.

The ritual begins by directing that figures of the seven sons of Enmesarra² should be made with a kind of dough or paste made of meal³. Enmesarra an ancient deity of the underworld had been identified with the constellation Taurus and for this reason he and his seven sons, the Pleiades, are invoked as protectors of the type and the college of musicians. Bronze figurines of twelve⁴ gods are put into a bronze tambourine. A priest then holds the tambourine containing these twelve⁵ bronze figures and recites the following hymn —

8	<i>gu-gal gu-gal mah u ki us azagga</i>	8	“Great bull mighty bull that treads the shining pasture.”
9	<i>gu-gal-lum gu-mah-hu ka-bi is ri-te elli-tum</i>		
10	<i>sag-du⁶ dib-dib-a he-gal da-gal la</i>	10	That roams in the meadows, bestow- ing plenty in mercy.

1. IVR. 23 No. 4 rev. II 25 f.

2. These seven gods, sons of Enmesarra a title of Enlil, are partially preserved in CT. 24,4,29-35. Enmesarra is an under-world deity closely related to Nergal. He appears to have been identified with the sign of the zodiac Taurus at a time when the sun in mid-winter stood in that sign and in the powers of the lower world, consequently his seven sons were identified with the seven Pleiades which lie in the region of Taurus. Note that wailings in Tebet (December) are held for Enmesarra, ZA.6,243, 36, in the Neo-Babylonian period when the sun no longer stood in Taurus in December. At least three of the sons of Enmesarra, as well as this god himself, are patrons of foundations, since as gods of the underworld foundations would naturally be in their protection. Cf. ZIMMERN in ZA.23,365.

3. *zid-dub-dub-hu* a kind of meal.

4. I fail to understand the meaning of these twelve gods and their connection with the temple liturgies.

5. *te-kil* for *tukil*?, on analogy of *lilil* for *lulil*?, cf. LANDERSDORFER, *Alt-babylonische Privathriefe* 128.

6. Nothing further is said about the seven figures of dough.

7. The Sumerian is not correct. Read *û-azag ki-us*.

8. *sag* = ‘flood’ and *du*, ‘flow’, ‘where the floods flow’, irrigated meadows; cf. *sag-na mu-un-di-di*, ‘its flood she causes to flow’, said of a canal, PSBA. 1911, 86,24. *sag-tum-ma* in RADAT BE.29, No. 5, rev. 9 is obscure. Perhaps not this word. Note the Arabic جَرِيب, *jarib*, river, field, etc. The original meaning is perhaps ‘irrigated land’.

The bull is thus supposed to hear that he presides over the sacred college of music in the temple of Bel-Marduk of Babylon. The bowl is now tilted against the left side of the tambourine¹ and the following hymn whispered as before:—

26	<i>ba-an-na-a e-lum mu-lu na-a li-su</i> <i>ba-an-na-a</i>	26	He that sleeps, lord that sleeps, how long shall he sleep?
27	<i>sal-lu be-lum sa sal-lu a-di-ma-ti</i> <i>sa-lil</i>		
28	<i>kür-gal-a-a mu-ul-lil-la mu-lu</i> <i>na-a li-su</i>	28	Great mountain father Enlil, that sleeps, how long?
29	<i>sadu-u rabu-u a-bu duEnlil sa sal-</i> <i>lum a-di-ma-ti</i>		
30	<i>sib-na-am-tar-tar-ra mu-lu na-a li-</i> <i>su</i>	30	Shepherd that fixes the flocks, he that sleeps, how long?
31	<i>ri-u mu-sim si-ma-a-ti sa sal-</i> <i>lum a-di-ma-ti</i>		

Col. II.

1.	<i>du mu-ul-lil-la urü-zu ba-an-ši-em</i> <i>ur-ri-es kur-e</i>	1.	Oh Enlil, thou whose city has been rejected, and consumed alto- gether!
2.	<i>duEnlil sa âli-ka iddimma istenis</i> <i>ittakalu</i>		
3.	<i>tüg-gal-gal-la sed-da ba-an-gam</i>	3.	He that is clothed in robes of majesty has prostrated (the city) with cold.
4.	<i>la-biš šu-ba-ti rabûti ina ku-ši</i> <i>it-mi-iṭ</i>		
5.	<i>gan² gal-gal-la sag mar-ra ba-an-</i> <i>gam</i>	5.	He of the wide farm-lands with hunger has prostrated".
6.	<i>sa mi-ris-ti rapasti ina bu-bu-</i> <i>ti it-mi-iṭ</i>		

These lines are obviously a selection from an Enlil liturgy sung regularly in the temple, and I imagine that the motive for its recital here is to initiate the bull image

1. Restore l. 25 [*pî apsî ša uznā*] *alpi šakna šumeli ša lilissi siparri a-ra-mi*.

2. Var. *sug*.

3. Lines 4-6 restored from SBH.78, 32-36; see SBP.22, 51-4.

into the mysteries over which he will preside, by the selection of a characteristic passage from the sacred literature. The ritual has here a note saying that these lines constitute a *kišub* which was the technical name for a section of the official litanies ¹.

The bull having been thus consecrated to preside over the sacred college, the ritual now proceeds to the consecration of the tambourine ².

This is begun by whispering into the bronze tambourine the following selection from an Enlil litany : —

- | | |
|--|---|
| 11. <i>sib-zid-da sib-[zid-da]</i> | 11. “ Faithful shepherd, faithful shepherd. |
| 12. <i>ri-ú ki-nu ri-ú ki-nu</i> | |
| 13. <i>en-lil-lá sib-[zid-da]</i> | 13. Enlil, faithful shepherd. |
| 14. <i>En-lil ri-ú ki-nu</i> | |
| 15. <i>umun gú kalam-ma sib-zid-da</i> | 15. Lord of all the Land, faithful shepherd. |
| 16. <i>be-el nap-ḥar ma-a-ti ri-ú [ki-nu]</i> | |
| 17. <i>umun gú i-gi-gi sib-zid-da</i> | 17. Lord of all the Heaven Spirits, faithful shepherd. |
| 18. <i>be-el nap-ḥar Igigi ri-ú ki-nu</i> | |
| 19. <i>umun gú dim-gul sib zid-da</i> | 19. Lord of all <i>tarkullu</i> ³ , faithful shepherd. |
| 20. <i>be-el tar-kul-li ri-ú [ki-nu]</i> | |
| 21. <i>umun ma-a-ni giš-ḥar-ra umun ma-a-ni?</i> | 21. Lord, designer of his land, lord [of his land] |
| 22. <i>be-lum mu-uš-šir māti-su bēl māti-šu?</i> | |
| 23. <i>umun ma-a-ni giš-ḥar-ra</i> | 23. Lord designer of his land |
| 24. <i>be-lum mu-uš-šir māti-šu</i> | |
| 25. <i>mu-un-ga ma-al-la [kúr-ri ba-an-ši-em]</i> | 25. The accumulated property thou hast given to the foe. |
| 26. <i>ma-ak-ku-ri šak-na [ana nak-ri ta-ad-din]</i> | |

1. Read l. 9 perhaps, *ki-šù-bi-im [pi-min gud-kam]*, “ It is a *kišub* for the ears of the ox ”.

2. “ *ana lib lilissi siparri [tu-laḥ-ḥaš ?]* ”.

3. *tarkullu* originally means sail (?) or mast (?) of a ship, but the word took on some meaning like, “ guardian, defender ”, whence a title of gods : Gula *tarkul* of the land, SBP. 160, 13 ; Ishtar *tarkul* of Babylon, 191, 65 ; Ninuras *tarkul* of heaven, II R. 57 c 56 and of the Land, *ibid.* 59. The passage above probably means “ lord of all gods who are called *tarkullu* ”. See also Jensen’s ingenious, but by SBP. 191, 65 discredited, explanation.

27. *qil-sa-a me-al-la kur-ra ha-en-si-em* 27. The hundred treasures to the foe thou hast given.
28. *su-kut-ta sa-kin-ta¹ ana nakri-taddin* 28. I have given thee the sacred place.
29. *tus-a-aq-qa kur-ba-tus* 29. The foe occupies the sacred abode.
30. *su-ub-ta-elli-tum nakru-ittasab* 30. The foe sits in the holy place.
31. *ku-a-aq-qa kur-ba-tus* 31. The foe sits in the holy place.
32. *as-ru-el-lum nakru-ittasab* 32. In the sacred testing place a stranger sleeps.
33. *ku-nad-a-aq-qa kur-ba-an-da-na* 33. In the sacred testing place a stranger sleeps.
34. *tap-sa-ha-el-lum sanumma-mil* 34. In the sacred testing place a stranger sleeps.

Rev. I.

1. *uru-e-sa kur-mu-un-na-si-em* 1. The magnificent city unto the foe thou hast given.
2. *a-lum su-pu-u ana nakri-taddin* 2. I have given thee the sacred place.
3. *umun² ki-lugal-abzu³ sag-zu de-en-tig-e* 3. May the lord Ea, king of the deep, appease thy heart.
4. *be-lum³ E-a sar-apsi² libba-ka hnih* 4. May the lord Ea, king of the deep, appease thy heart.
5. *umun³ asar-lu-dug sag-zu* 5. May the lord Marduk appease thy heart.
6. *be-lum³ Marduk libba-ka* 6. May Marduk appease thy heart.
7. *umun a-a³ iskur-ra sag-zu* 7. May Adad appease thy heart.
8. *be-lum a-bu³ Adad libba-ka* 8. May Adad appease thy heart.
9. *umun sul³ habhar sag-zu* 9. May the strong lord Shamash appease thy heart.
10. *be-lum id-lu³ Samas libba-ka* 10. May the strong lord Shamash appease thy heart.
11. *umun³ uras-a-ge sag-zu* 11. May the lord Ninuras appease thy heart.
12. *be-lum³ Nin-uras libba-ka* 12. May the lord Ninuras appease thy heart.
13. *umun-mah³ sul-sig-e-a sag-zu* 13. May the mighty lord Shulsigea appease thy heart.
14. *be-lum si-ru³ Sul-sige-a libba-ka* 14. May the mighty lord Shulsigea appease thy heart.

1. For the passive participle *sakin* v. p. 121, n. 2.

2. Lines 25-28 are a duplicate of SBH. 70, 8-10.

3. Lines obv. 29, rev. 2 are similar to SBH. 70, 11-17.

15. *su si-sá-bi su si-sá-bi* 15. Direct thou the hand, direct thou
the hand.
16. *ka-ta su-te-sir ka-ta šu-te-sir*
17. *su si-sá-bi li-us-mu gub-bi?* 17. Direct thou my hand, steady?
thou my foot-steps.
18. *ka-ta su-te-sir kib-sa kin*¹
19. *dug-ga-bi si-sá dug-ga-bi si-sá* 19. This speech direct aright, this speech
direct aright.
20. *ki-bi-ta šu-a-tum šu-te-sir*² *kibita*
suatum sutèsir
21. *li-li-ès zabar dug-ga-bi si-sá* 21. Of this tambourine, its utterance
direct aright".
22. *li-li-ès ki-bit-su šu-te-sir*

Thus the tambourine is also dedicated to the work of the sacred college. I imagine that the real object here consecrated is a bas-relief representing a tambourine and a bull, an artistic fancy in stone or metal to secure by mythological and consecrated symbols the protection of the gods who preside over "all such as handle the harp and organ"². Since the Sumerians connected the bull (and Enmesarra) with the lyre, and the ram with the drum, we should expect that the instrument accompanying the bull in this ritual would be a lyre or at least an instrument of that kind, but reasons exist for translating *lilissu* by tambourine, and we may suppose that in the late period from which our text comes the ancient mythology was no longer insisted upon and that the bull or Enmesarra god of Taurus became symbolic of all instruments. The ritual adds here the following note, "This is a section of a litany for cleansing the mouth³ of the bronze tambourine".

The ritual, which here contains directions more intimately connected with magic, could be exercised only by the priests of magic (*asipu*), and I suppose that one of this class was called in to perform this part: —

"Before the God of Psalmody⁴ and the lyre thou shalt place a reed enclosure" (?)

1. KUGLER, *Sternkunde*, I 217 has discussed a few lines of this section.

2. Gen. 4, 21.

3. *mis pí*, "washing of the mouth", a ceremony of consecrating statues of deities but later employed for consecrating objects not of anthropological form. See ZIMMERN in *Orientalische Studien* TH. NÖLDEKE *gewidmet*, 959-67.

4. A statue representing Ea, god of music.

5. *gi-dū-a* = *tarbašu* (?). The word designates a small enclosure in which the various objects of the ceremony were set out: these rituals were performed on roofs, in huts by the river, in the open field, etc., hence the priests appear to have carried about with them these cane screens so as to designate the ritual spot as holy.

and set out the ritual utensils. A mixture of honey, butter and fat thou shalt set forth; *sashu*—meal thou shalt pour out and sacrifice a lamb. The right shoulder, the loin and roasted bits 'thou shalt set forth'. Here the text breaks away for several lines and the end of the ritual is obscure. The ceremony ends with a bilingual litany addressed apparently to the priest *asipu* who had assisted the psalmist in the dedication. This passage is unfortunately so badly damaged that we can give only a partial translation. —

“Wash thou thy hands, wash thou thy hands.

High priest of Enlil thou art, wash thy hands.

May the gods, all of them, rejoice for thee.

May the gods, all of them, rejoice for thee.

May Marduk? upon thy king, “thou art delivered” bestow.

May Adad upon thy king, “thou art delivered” bestow.

The general tenor of this selection chanted by the school of liturgists resembles a prayer employed in private services to free the king from troubles¹. It has clearly no direct connection with the principal object of the ritual, namely to consecrate the bull and tambourine in the sacred college. The literary note at the end of this song says that it is a *hishub*, that is, a chant to the lyre and other instruments.

We have, therefore, not only a considerable liturgical literature of the learned college attached to the temple of Bel in Babylon, but also some information about the college hall itself as it existed from the seventh century B.C. far into the Seleucidæan era. We may also suppose that great centres like the temple of Shamash in Sippar, of Enlil in Nippur, of Innini at Erech, each possessed its musical school. In fact the guild of Nippur must have been a distinguished body of liturgists as early as the Isin dynasty and the same should be said of Lagash, Erech, Ur and Eridu, certainly too of that famous but still unknown city of Sakkut and Gula, Isin.

Although *gala* designates in Sumerian the most important class of psalmists yet there are also several other words in Sumerian which the Semites translate by *haliu*, “psalmist”. The fact that one Semitic word represents several Sumerian words

1. Cf. King, *Magic*, 12,7.

2. Compare IV R. 13, No. 3.

3. This note is still a mystery to me. I would venture the suggestion that we are to read; — *ki-sù-bi-im sa mar asipùti amelu migra ilābhi-ma mar asiputi ina nas ma-sid-di tu-na-ah*, “It is a lyrical passage for the priest of incantation, the man who commands what is favourable; the priest of incantation thou shalt appease by drawing the wagon”.




leads us to assume that these are mere synonyms. *Gala*, as we have seen, means simply a temple servant whose music appeases the angry gods.


lagar

In all periods we meet with a word *lagar*, *labar* for "psalmist", which is transcribed into Semitic as *lagaru*. The ideogram¹ employed for writing this name occurs at an early period and represents, perhaps, some kind of a musical instrument. I do not know of any passage in connected texts where this pictograph is employed for "psalmist", and we may infer that it went out of use at a very ancient period. The word is invariably spelled out *la-gar*, a form which became by phonetic change *la-bar*. But behind *lagar* lies the primitive form *la-gal*³, which clearly contains the word *gala*. *Lagal* is probably composed of *lû-gala*, i.e. the Sumerian determinative for a profession and the ordinary word for psalmist so that it is practically identical in meaning with *gala*⁴, and like *gala*, also means servant as well as psalmist.

Position of
Psalmists

Gudea speaks of having installed the psalmist⁵ along with the high priest in the temple of Ningirsu at Lagash, and we have considerable liturgical literature from the musical guild of this temple in the early period. In fact the liturgical school of Lagash must have been one of the earliest and until the Hammurabi period most important. The epic of Gilgamesh also mentions the high priest⁶ and the psalmist⁷

1.  (*la-ga-ar*) in S^b, CT. XI 25,27 occurs in the archaic syllabar CT. V 8 obv. IV 1,6 after break. I doubt the connection of this sign with the second part of  : the earliest form of *tûr* REC. Supplement 44, and in the Hoffman Tablet 1, 3 OGDEN in JAOS, XXIII, does not support this. The sign occurs as the ideogram for a plant, and a wood, SAI 7275 f. and in CT. XXIII 36,61, perhaps a kind of meal *zid-lagar-a*(?). The sign is rare. Note its use for *sukkallu*, messenger, and *la-bar* = *sukkallu*, CT. 19,44 b 41 f.

2. Beside the two syllabars of the type S^b, see also the syllabar CT. 12,44 b 42.  in the combination *en-me* X is possibly this sign since the whole means *enu sa^{ilu} Lasabu*, "High priest of Lasab", SMITH, *Miscellaneous Texts* 25, 20. In this passage the sign has the name *lagab* but in CT. 12,49,7 *la-ka-ga*.

3. For *l* > *r*, v. *Sum. Gr.* § 44, and *dagal* > *dagar*, ZIMMERN, K. L. 15 I 21; CT. 15, 10, 10.

4. Note that *labar* is also translated by *ardu*, servant, BR. 991; the word *gala* has practically the same meaning, v. p. viii.

5. *la-gal*, Cyl. A. 20,21. *lâ-gal me-a-si-a*, "The psalmist who plays the *man-zu*(?)", B L. 86,33.

6. *en*, v. JENSEN, KB. VI 188, 42.

7. *la-ga-ru*.

together, and these were probably intimately associated in the conduct of the temple services. We have already noted how the psalmists in the ritual of consecrating the bull for their cloister associated the high-priest of Eulil with themselves. An inferior *la-gar* of the sacred college in Babylon is mentioned as the editor of a liturgy, copied in the year 447 B.C.¹; a learned index of Babylonian works on divination was edited by a psalmist of Marduk², showing that they interested themselves in many directions. A passage from a litany in which Inini weeps for heretics mentions the liturgists who have departed and no more stand in the temple to sing the intercessions³. Psalmody was particularly connected with Inini, whom the Sumerians regarded as the mother who weeps for all human sorrow. She herself is called a psalmist of the temple⁴. A musical refrain inserted into a litany of the moon-god after a passage describing the lamentations of Ningal, goddess of Ur, likewise mentions the psalmists who had forsaken the temple⁵. "While her psalmist, psalmist no longer is"⁶. Since the psalmists belonged to the temple organization they naturally came under the control of the high-priests of the temple *enu* "the governor", and *sangu* "the controller"⁷. The functions of these priests was secular rather than sacerdotal, at least this may be said of them in the Sumerian period, but technically they occupied the supreme position of authority, being charged with management of temple finances, and direction of all sacerdotal affairs. As such they apparently stood over the liturgists and more or less controlled their activity. Since the priests of the mysteries of magic were not permitted to perform their ceremonies in the temples, except for the purification and consecration of the temple itself, the *enu* and *sangu* priests had no connection with this class; on the other hand the psalmists formed the important staff of active temple priests, and the liturgies often speak of the high-priest and the psalmists together. It is, therefore, natural that the high-priests should interest themselves in liturgical services, for these and possibly a few private penitential services were


1. REISNER, SBH. 33,36, *a-me-lu lagar šihru*.

2. *amelu la-gar^{tu} kùr-gal*, III R. 52,63. This text with duplicates has been transcribed by VIROLLEAUD in *Bab.* IV 409 ff. See HUNGER, *Tieromina* 21.

3. See page 94,41, *la-bar*.

4. SBP. 288,6.

5. PERV, *Sin* 41,44. See p. XLIX. This composition was not clearly understood by PERV.

6. By origin the word *sangu* probably means "accountant". The ideogram employed to write *sangu* usually means *manû* "to count, reckon", ; for the Sumerian form of this ideogram, v. REC. 449.

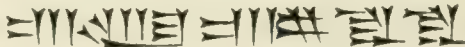
the only ones permitted in the temple. Magic and common public worship are originally independent and mutually exclusive elements in Babylonian religion. But this religion was perpetually harrassed by the encroachment of magic upon the purer forms of worship. In the late period from the time of Nabu-apal-iddin (first half of the ninth century) onward, an ideogram for the temple executive *sangu* begins to appear¹ which means, "enchanter of the temple", and proves that magic had found its way into certain of the temple services. The ideogram for *sangu* has not been found in any Assyrian document, hence we may conclude that in Assyria this dean of the temple persevered in maintaining his ancient office free from the prerogatives of the mysteries. But another ideogram also of the late period appears in the religious and grammatical texts of both Babylonia and Assyria², which designates the *sangu* as one in the service of the god Ea and certainly a priest of the mysteries³. It is evident that certain mystic rites had won their way into the temple services, probably in connection with the prayers of private penance. The high-priests *enu* and *sangu* were compelled either to admit the magicians (*asipu*) into the temple or to take over this sacrimony themselves. The second alternative naturally commended itself to an ancient and unyielding priesthood, and they in some way secured ordination to the mysteries of the water cult and the god of wisdom⁴.

zur — surru

Surrounded by a growing tendency to introduce sacramental ceremonies into the temple services the psalmists would be required to chant those sections of this service which required singing and music. So far as I can form an adequate opinion from our extensive material no rites of a sacramental character were permitted in ordinary public worship. The litanies and public psalms are free from all reference to magic. But other services such as those for the atonement of the temple, dedicating buildings, etc. were developed. We find, therefore, a special name for psalmist whose ideogram connects him with the ordained *sangu*.

In syllabars of the late period an ideogram is employed for psalmist which does not appear anywhere in liturgical or other texts. This ideogram was pronounced *zur* in Sumerian, an ordinary word for "prayer"⁵, and for "to pray"⁶, but only

1. .

2. Originally  of which there are many abbreviated forms, v. THL.-DANGIN, ZA. 15, 42. This ideogram probably means *ila-ûz-sig-sig*, "he that brings a yellow goat".

3. The word is employed only in the form *sangammahhu*, "great *sangu*".

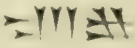
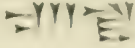

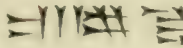
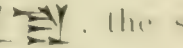
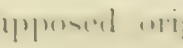
4. The paragraph on the *sangu* is not intended to be exhaustive.

5. *ṣuḥḥu*, *nuḥḥu*.

6. *ṣullû*, *ṣuppû*. See *Sum. Gr.* 259.

in the sense of *private* intercession. This word was transliterated into Semitic as a loan-word *surrû*, but the ordinary word for public psalmist also translated the ideogram¹. Of these psalmists almost nothing is known. I do not believe that they were ordained in the mysteries of magic.

Less common words for psalmists occur among which we shall mention first the "wailer", Sumerian *er*, rendered in Semitic by the ordinary word *kalû*². The word does not designate a particular kind of psalmist but refers to the mournful character of the temple music. Both male and female wailers sing at the lamentations for Tammuz³, and the public women wailers at Lagash are mentioned in the inscriptions of Gudea⁴. A contract of the reign of Nabuna'id, last of the kings of Babylon, mentions a quantity of liquor given to the "wailers" of Esagila⁵. Another ideogram for "psalmist", which apparently means "wailer", occurs only in a syllabar⁶. The woman wailer is designated once by an ideogram *nu-nunus-pa d* which should properly be rendered in Semitic by *kalitu*, but the syllabar where it occurs renders it by the masculine *kalû*⁷. The "master of wailing", *mu-lu er-ra-ge bel hikiti*, and "the master of lamentation", *mulu adduge (bel hikiti)* are other poetical terms which we meet with in the liturgies⁸. Note especially the description of the liturgist who describes himself as one who intercedes with the god for afflicted humanity, p. 121, 15-20.



1. The ideogram is  A often abbreviated to  B; both A and B have the Sumerian value *zur* and the Semitic renderings *kalu*, *surrû*, v. Br. 3708-44 and SAI, 2404-5; v. CT. 11,18 a 19 f. The ideogram is clearly connected with    , the supposed original of various abbreviated forms for *sangu* a word for "priest", but employed only in the compound *sangu-mahhu*, a priest of incantation.

2. CT. 12,41,38 A-IGI *ir* (= *kalû*).

3. IV R. 31 b 57.

4. St. B. 5,4.

5. STRASSMAIER, *Nabuna'id* 60,3, *amelu ir* pl. *ir* may of course be a confusion with the sign for "tanner", *asgab*, v. OLZ. 1911,385, in which case this reference should not be given here. Cf. Nbn. 31,7.

6. *galu tal*, in ZA. 25,302,7 pronounced ... *ga-al*, being the value which is also given to *US-KU* in this syllabar; both = *kalû* according to KING *ibid* 303. Compare CHRISTIAN ZA. 27,257 who supposes that the variant DT. 105 had two Semitic translations. For *tal* = wailing, v. *Sum. Gr.* 246. Note that  is also an ideogram for the god Ea, patron of psalmists, and  *makas* = *sisitu*, lament, SAI. 7567.

7. CT. 12,41,48.

8. SBP 238,21-4.

mulu

For some obscure reason Sumerian employs a word which ordinarily means "master", "free-man", for psalmist¹. It is possible that this word *mu-lu*, is a dialectic form of *gala* or *gal*, the ordinary word for psalmist, but *mulu* is commonly regarded as dialectic for *galu*, the classical word for "freeman", and may have no connection with the word *gala*, *kal* which means "servant" as well as "psalmist". A decision in this matter is impossible. The title *mulu* occurs only in a syllabar and in a late passage, "Oh temple thy skilled (musician) is not present"². The word is probably connected with the longer phrase, *mulu sir-ra*, "the master of chanting", Zim, K. L. 12 II 17; 25 II 7.

fun-má

A curious Sumerian word *fun-ma*³ occurs in a syllabar which explains the same by the Semitic word *kalû*, "psalmist". Supposing the two signs to be read phonetically as above, the word is surely connected with *dunga* a word for "singer", and a class of priests who aided the psalmists. This view forces us to assume that the syllabar in question has confused the two classes. On the other hand the two signs may represent an abbreviation of the ideogram for *šangu* discussed above. The suggestive words for psalmist *su-dinnini*, "Hand of Ishtar", and *su-dinnin-a-zu*, "Hand of Ninazu", refer certainly to the lamentations for Tammuz the dying god and his mother Ishtar who descends to Hades to seek for her lost son⁴. Ishtar appears so often, both in the wailings for Tammuz and in the liturgies, as a sorrowful mother that she was said to be the "Lady of psalmody"⁵.

Hand of Ishtar

Ea, patron
of music,
tumha

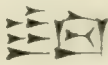
We have already had occasion to remark that Ea, god of wisdom and the sea, was the patron of music. Although in a late period Enmešarra for special reasons became a patron of instruments, yet this is a myth easily explained and in no way conflicts with the ancient and accepted mythology, which regarded the god of Eridu, the Greek Oanes, as the patron of all skilled arts. In an early bas-

1. *mu-lu* = *kalû*, CT. 12, 41, 40.

2. Page 32, 28. The word is here rendered by *mūdû*.

3. CT. 12, 41, 45.

4. *Ninazu*, most likely identical with *Umun-azu*, a title of Tammuz, SBP. 304, 13. *Ninazu* is a title of any god who dwells in the lower world; in II R. 59 d 34 both names = Nergal; but CT. 25, 8, 13 = 2, 51 *Ninazu* = Ninurā. For these ideograms, v. CT. 19, 49, 19 f.

5. *bêlît kalûtum*, MEEK, BA. X pt. 1 p. 121, 5. The ideogram  = *kalû*, in CT. 12, 41, 45 is obscure. We might transcribe *tiq-dingira*, "He who appeases god", but we have little warrant for such transcription. The signs would be generally taken for, "wall of god", *bâd-dingira* or, "high wall" *bâd-ana*. With "wall of god", compare "hand of Ishtar".

relief he is represented standing upon the *gung* drum which the psalmist¹ used to accompany a Sumerian liturgy. The *gung* drummers, in their list of the arts over which he presided, called him god of the lyre and of the psalmists². The name *lute-ha*³ designated Ea in this capacity, a word whose meaning has not been explained.

The Semitic word which ordinarily translates the various Sumerian expressions for liturgist and psalmist, namely *kādū* like the greater number of cult terms in Babylonian religion is itself of Sumerian origin, being a transcript of *ga-da-had*. It has no satisfactory Semitic etymology, although two other words have been derived from this root by analogy, since the Babylonians did not distinguish clearly between their own words and those derived from Sumerian. They, therefore, constructed an abstract noun *kadutu* for psalmody, as well as a form *kadū'u* which is rare⁴. To this group of liturgists who devoted their attention chiefly to instrumental music we shall add the following names for psalmist.

A syllabar connects the *munambū* and the *lallaru* with *kādū*. The Sumerian words for these Semitic terms both contain the noun *lu* an ordinary word for "chant, mournful music", *i-lu-a-lu*, "He that chants mournfully", is rendered by *lal-la-ru*⁵, which is also the name of some kind of a bird (or insect). It is reasonable to suppose that the instrument, upon which this musician played, gave forth a sound like that of the bird, which bore the Semitic name *lallaru*⁶. The synonymous word *munambū* means "he who weeps loudly", the piel participle of a verb *nabū*, from which was derived a common word for lamentation *nubū*, *numbū*. The Sumerian expression is *i-lu-di*⁷ a formation from the noun *lu*, "chant of a mournful kind".

1. CT. 25,48,11; CT. 24, 43,120.

2. Or *num-ha*? Read also *lum-ha* = *balag-li*, CT. 29, 45,12.

3. *ku-lu-'u-ki*, "thy psalmody", addressed to Ishtar, PSBA. 1901,20, here a syn. of *[di-]bu-bu-ki*, "thy pining", cf. also *ibid.* 1909,65. Perhaps also in the n. pr. *kulu-'Ishtar* in Joux, *Deeds and Documents* 82,1.

4. CT. 19,41 a 19.

5. For *lallaru*, v. MUSS-ARNOLT, 482 *b* after ZIMMERN and MEISSNER, and *saq-sur* "Heart that sighs", in a list of chirping birds, SAI. 6001. Perhaps also in *UD ha-ad*)=*ša zūr-ḥad-ḥad lal-la-ru*, so named because of its bright color, CT. 42,6 *b* 25. FRANK, *Studien* 68 n. 161 restores KB. VI 136,3 so as to find reason for assuming that the *lallaru* played upon the flute. I would suggest for *lallaru* the meaning "Honey creeper", a passerine bird which feeds upon honey, or the "Honey buzzard". For *lallaru* = honey, v. PSBA. 1901,120 rev. 1. In favour of a small bird is the fem. *lalartu* classified among "flies", CT. 14, 2 a 23.

6. BR. 4027; SAI. 2684.

šarīhu The same Sumerian word is rendered into Semitic by *šarīhu*¹. The verb *šarahū*, although having the general sense “cry out in sorrow”, has the technical meaning, “chant to the lyre”, and the participle *šarīhu*, “he that chants to the lyre”. The word designates no separate religious order but is only a more special name for psalmist. The *mušēlū*², a kind of necromancer who appears to have exercised power over the souls of the dead by means of a lyre³, does not come into consideration here, although his name is once written with an ideogram employed also for a mythical spirit, patron of the lyre⁴.

zammēru In Semitic the technical verb most often employed for singing to the musical instruments is *zamāru*. The idea of playing on instruments is essential to this verb as it is to the Sumerian equivalents, *sir*, *ser*, *sur*, *nir*, *li-du*, *ilu*. The Semites derived from this verb a noun *zammēru* for “psalmist”, a word which they rendered into Sumerian by *i-lu-’du-’du*, “he that utters lament”, *li-’du-’du*, “he that utters a chant of joy”, and *e-la-lu*⁵. All these words contain in one form or another the root *lil*⁶, “to shriek, play upon wind instruments”. A text edited in this volume introduces *zimmēru* as a gloss on *kalū* “who knows to play the temple music”⁷. The female psalmist *zammertu* occurs in a grammatical text where it is rendered into Sumerian by *ulili* and *udulla*⁸. The former word again contains the root *lil*; the second the root *tul* from *tal*, a word for liturgical wailing⁹.

The temple liturgists discussed above were essentially those who sang to instruments. Another numerous body of musicians, whose origin can be traced to remotest antiquity, must be clearly distinguished from these. The Sumerian word for shriek, blow, play on wind instruments, is *lil*¹², not always kept distinct from the verb

1. Br. 4028.

2. Heb. שָׂרַח, Arabic *šaraha* etc.

3. *i-lu balag-di*, CT. 12,40 a 23. See *ibid.* 24-7 for ideograms compounded with *ilu* for *šarīhu*.

4. Probably III^r part. of *ēlū*, with Delitzsch, not connected with *ša’ālu*

5. *galu balag-gā*, CT. 19,24 b 24.

6. Gudea, Cyl. B 10,11.

7. CT. 12,40. 7-9.

8. *Sum. Gr.* 226.

9. Page 32,32; *zimmēru* for *zammēru* is due to influence of the sibilant *z*.

10. Br. 40936 f.

11. *Sum. Gr.* 246.

12. The root is the base of *ilu*, *iludi*, *li-du*, etc., employed in the various words for psalmist discussed above. The word means also “howl”, “blow”, “shriek”, v. *Sum. Gr.*, 226. My interpretation of the verb as “play upon a wind instrument”, *ibid.* is correct.

su, "to sing to instruments". From this root Sumerian derived the word *lul* "young man who sings", *lul* ¹, translated into Semitic by *lalu*, *lalu* ², the equivalent of the Hebrew *na'ar*, "youth" whose voice is changing from the shrill high pitch of youth to lower tones of puberty. The Hebrews also employed youths in the temple services, doubtless for singing before their voices broke ³. But Sumerian *lul* and Semitic *lalu* retained the original sense of "speak with shrill voice" whereas the Hebrew derivative generally lost this sense and took on the meaning "lad, boy, youthful attendant" ⁴.

Sumerian employed the noun *lul* "youth" in the special sense of "musician" ⁵ and not only a singer but one who plays instruments. For some reason these musicians were employed for accompanying private penitential services, and especially prayers of the incantation services so that in due course of time the *lul* or *naru* became disassociated with the public liturgists, and more closely associated with the priests of magic. It is difficult to accurately define the line of cleavage between the public psalmists and the private psalmists, but in general it is clear that the real occupation of the latter consisted in accompanying the songs of private devotion ⁶.

1. Tammuz is called *ù lu-lu*, "the youth", SCHUL, *Tammuz* obv. II 20 SBP. 336, 13-15.

2. The original was probably a *parall*form, *na'ar* as in Hebrew. The word is rarely written phonetically, but in the salutation of three letters of the Cassite period addressed to the men and women singers and the household of a prince, we have, *na'-ri-e* and *na'-ra-a-ti*, RABU, BE. 17 p. 36. The plural *na-a-ru* occurs in SBH. 109,72, i. e., *naru*. Ea is god of the *na-a-ri*, CT. 24, 43, 121; see *dunja* p. xxxii. The ideogram *lul* is rendered by *na-a-ru*, v. PSBA. 1896 PL III, Col. I. Wholly uncertain is the meaning of *nab* = *niri* in CT. 12,4 b 20 and 19,41 a 27. MEISSNER, SAM p. 699 enters this word as *naru* singer. We have here probably the word "river", in the sense of "milky way"; note *nab* = *tiamtu*, probably Serpens, CT. 12,4 b 22. Uncertain is the Sumerian restoration of the name of a god of the singers *du sa na-a-ri* = ³*lul-a*?, CT. 24, 17, 50.

3. Perhaps we may infer this from Exodus 33, 11; cf. 24, 5. The etymology was first explained by EVERTS, ZA. 3. 328; see also MEISSNER, BA. III 339. The root *na'aru* = *na'aru* "shriek, lament", must be assumed to explain the word *ni-i-ru* = *unninu*, "sighing", VR. 21 a 60, and *ni-ir-tu* "wailing", SBP. 98, 27. But other evidence for *na'aru*, "shriek, cry" is extremely doubtful. *labhi na'ri* in KB. VI 68, 11 may mean, "the slaying panther"; the description of the female demon Labartu in ZA. 15 180, 41 *nu'urat kima nesi* (?), is parallel to *ustanathap kima barbari* (?), and *lahapu* is connected with an Arabic root لَحَفَ, to smite. Senecherib carried away to Nineveh men and women singers, *nari* and *narati*, KB. II 96, 38.

4. The *eršemma*.

In the magic services we frequently find the rubric that the *nāru* shall here say such and such prayers ¹. Since the public liturgists (*kalû*) are never mentioned in these rubrics for singing private prayers we may assume that the psalmists who took the responses in the penitential psalms ² *er-sag-tig-mal*, who sang the prayers of the lifting of the hand for men *in extremis*, are none other than the familiar *nāru*.

These general lines of distinction are clear from the Isin period onward when the province of the private psalmists became fixed. But from the very beginning of Sumerian writing the *lul* appears to have been a liturgist who acted in a private capacity. He is first mentioned upon a circular bas-relief of the prehistoric period where his figure is engraved with his name and title "the superior *nāru*" ³. In this scene whose details have been obscured by the loss of the upper portion, this priest stands alone to the left of a small figure, who, with outstretched hands, implores a deity (?). We have here, probably, the *nāru* in the primitive sense of "singer". I will not venture to affirm that the word *lul* is first employed in the sense of flute player, but the ideogram employed to write this word probably represents a wind instrument, something in the nature of a bag-pipe, for which the reed flute (*tigû*) and the double flute (*halhallatu*) were soon substituted. When we reach the classical period these psalmists were clearly associated with the reed flute, for Gudea placed the muse of the flute ⁴ in the temple of Ningirsu and called him the *lul* loved by the gods ⁵, and a liturgy mentions the *nāru* who plays in the temple of Ishtar upon the *pagû*, some kind of a wind (?) instrument ⁶. Great modification in the use of these terms grew up in the long history of the Sumero-Babylonian culture.

The public liturgists also employed the flute for the temple litanies from the earliest period and in this same passage the *kalû* plays the reed flute ⁷.

I shall employ the word "private psalmist" for this class of priests, but no single term can avoid ambiguity. By this translation I include the acts of singing

1. ZIMMERN, *Rit.*, p. 176, 15, the *nāru* shall sing the prayer, "Oh exalted Ea", et passim; *Neujahrfest* 135, 20. Other references in FRANK, *Studien* 70. Note also WEISSBACH, *Miscel.* 32, 5 where the *nāru* sings or plays a private psalm *in-ha innih*, but the *kalû* a litany, *takribtam isakkan*.

2. See for example, SBP. 269 and IVR. 27 No. 3 ZIMMERN, *Busspalmen*, no. 7j.

3. RA. 5, 43.

4. *ti-gi*.

5. Cyl. B. 10, 9-15.

6. SBH. 109, 71. Note the ideogram employed in the late period for *tigû*, viz. *balag-lul*, i. e., "lyre of the flute player", Br. 7041.

7. Ibid., 1, 79.

and playing all instruments. The *lul* a kind of tambourine or drum is played by the *naru* in Gud. St. I. 4, 5. The *takaltum* of the *garu*, Sum. *gi-ti*, is clearly a wind instrument, a kind of bag-pipe. Cf. IS. 34 v. 23. The bas-reliefs of processions represent the *naru* priests playing harps, dulcimers, and double flutes. I infer that from the first the flute was studied by the liturgists also. The *kalû* singe to the double flute in a ritual of founding a temple. WIESSEMAN *Miscellanea*, 12. 12 *raa hal hal la tu*. But the *naru* did not belong to the sacred college of liturgists¹. It is true that liturgists and private psalmists are mentioned together as they who "lead the congregation" in public worship², but the latter class played only a menial part in these services. They occupied themselves more and more with the liturgical elements of the magical services³ and I dare say that the familiar figure on seals, who leads a penitent to his god, is none other than the private psalmist.

That they served in a public capacity is evident from the fact that the Assyrian kings employed them in their triumphal processions. Returning from a victorious invasion of the Mediterranean sea-board Asarhaddon entered the public square of Nineveh to the music of the private psalmists who played upon harps⁴. Ashurbanipal likewise entered Nineveh from the Elamite wars to the music of the "private psalmists who make a joyful noise"⁵. Public festivities of this kind have of course no connection with sacred music. The *naru* are mentioned among liturgical devotees of Ishtar⁶. The private psalmists of the harp⁷, the *schutu* and *kausabu*⁸, they of the flute, the *šinnitu* and *arka tu*?⁹. This passage does not afford any evidence concerning the kind of public services in which they were engaged, but it is not likely that the sacred liturgies are referred to. They must have been regarded as public servants from the earliest period. A tablet of the pre-Sargonic era mentions

1. Note the syllabar in PSBA. 1896, Dec. pl. III Col. I the *naru* follows the *asipu*.

2. *amel kalê amel nârê sa gimir ummanîtu hammu*, BA. III 250; cf. SBP. 161. 39 ff., "With her congregation she approaches the temple", and BA. V pt. I p. 21, 6.

3. The *lul* is also rendered into Semitic by *sattammu* a priest who belongs to the sphere of magic. Note the Sumerian *me-na-ri sattammu* in Rm. 338, 15. Whether the element *nari* be Semitic or not, *menari* means, "singer of incantations". See MUSS-ARNOLE, *Lexicon* 1133; STRECK, ZA. 18, 164; FRANK, *Studien* 69.

4. *išu zag-sal*, I Raw. 45 I 52. See also THUREAU-DANGIN, *Sargon*, I. 159.

5. KB. II 256, 46.

6. Wind instruments (?).

7. *malilu*, BA. V 564, cf. CRAIG, RT. I 55.

a private psalmist of god ¹ among the public beneficiaries, and the same tablet states that a sacred woman lived at the house of the private psalmist ². In the same period he is expressly mentioned as a musician of a temple ³. They participate in the festival of the goddess Bau and receive rations for their services ⁴. The innumerable temple records of the dynasty of Ur do not mention these musicians so often as we might expect. In a list of rations for public servants a menial, a maid-servant and a boy receive pay as private psalmists ⁵; another entry mentions two market gardeners, a confectioner, six menial workmen and a boy who are paid for the same service.⁶ A *nāru* of the goddess Ninā, and one in the service of the high-priest are mentioned with the chief liturgist as beneficiaries of the house of the high-priest of the goddess Nina ⁷.

nartu

We frequently meet with women psalmists of this class. It is difficult to distinguish the this class from the female singers (*zammertu*) of the sacred liturgies, unless in pursuance of our thesis we assume that the *nartu* sang only in private and profane music. Perhaps only in profane music, or in public festivities ⁸. A syllabar arranges the female *nāru* immediately after the female liturgists ⁹. Senecherib mentions the men and women private psalmists among the attendants of the court of of Merodachbaladan in Babylon, and these he took away captive to Nineveh ¹⁰. Since the conquerors never mention the temple liturgists among their captives it is evident that their connection with the sacred music rendered their position secure in the eyes of Assyrian kings. These at any rate respected the temples and their liturgists, and if they transported the flute psalmists this is proof that they had little connection with sacred music and no official standing in the sacred college.

Funera
wailers

By the nature of their office the *kalû* priests could not chant for burial ceremonies since these did not pertain to temple liturgy. There are no clear instances of the

1. *lul-dingir*, HUSSEY, *Sumerian Tablets*, 25 VII. 4; NIKOLSKI, 22 obv. VI 6.

2. Ibid., VI 3.

3. NIKOLSKI, 32 obv. III 6; *lul é-bâr-bâr*; cf. DP, 59 VII.

4. RTC, 61 rev. I.

5. REISNER, TU, 146 II 49-22.

6. Ibid., III 22-27.

7. RTC, 401 obv. I 19 f.

8. See LEDRAIN, *Le Temps des Rois d'Ur* No. 41, ten women ? singers return from singing (*lul-ta gur-ra*) at the festival of the new-moon.

9. ZK, II 300, VS, VI 61, 3 *maratsu nārtum sal-lul-tum* is given in marriage: same passage in 95,7 *sal-lul-ti*. UNGNAD, OZL, 1908, Beiheft II Nos. 2 and 3 reads *sal-lutu*, "third daughter". Also DELLITZSCH's suggestion HW, 191, to read *batultu* maiden, is possible, since *nartu* really means "maiden".

10. KB II 84, 30 *nārê nārati*.

sacred liturgists conducting the wailings of interment.¹ This custom naturally fell to the private psalmists and at least one text confirms this view. A letter concerning the interment of an Assyrian king states that the *maru* and his daughters sang before the dignitaries at the time of the funeral wailings.² Another letter describing an interment states that rites of magic were performed and private penitential psalms sung.³ Ceremonies of the latter kind belong exclusively to the office of the *qaro*.

Since these musicians had charge of the liturgical sections of the magic ceremonies they came into close relation with the mysteries and the priests of magic. Several rituals have been preserved which define the manner in which these private psalmists assisted the magicians.¹ At certain points in the mysterious rites of the *aspirin*—the *narin* sings incantations, and in one instance he must wash his hands.² The object of each of these ceremonies was to atone some person who had sinned³ or accomplish some rite of purification. Unimportant manual services are rendered by the *narin*, such as placing jars of oil before the bed of an afflicted person. In certain private rites where the magician himself repeats the prayers these are not chanted (*zamān*) but recited (*manā*, *habā*). We can easily detect those rituals, at which the private psalmist assisted, by the term employed in the rubric. Thus if at a given point the rubric requires a prayer to be chanted (*zamān*) we may infer that he is supposed to be present.

Ea, patron of mysteries and all arts, likewise presided over the guild of private ^{the guild of the} psalmists and in this capacity he bore the title *dumga* 𒌦. If we knew the precise ^{State psalmists}

4. The funeral chants mentioned in Urukagina Cone B. 9, 32-40, 6 are sung by the *galu-dim-ma-ge*. The *kalû* mentioned farther down, l. 10, 22 has perhaps no connection with this service; v. *Bab.* VI 198.

2. *ameli* *UUL* *itti* *marati-su*, HARPER, *Letters*, 473, 10 f; MEISSNER WZKM. 12, 59.

3. *nipisê sa asiputi* er-sag-tug-mal pl., Ibid., 137, 19; BERNERS, LSS.II 1, 97.

4. ZIMMERN, *Ritual Tafeln* 60-70. ZIMMERN translates *galu lul* by *zammern* and Assyriologists have generally followed this rendering, adopted also by DELITZSCH and MUSS-ARNOULT. This translation is certainly false for the *zammern* is a title of the public liturgists. ZIMMERN (and also FRANK, *Studien* 15) have over estimated the position of the *nārû* in these rituals.

3. This is the priest who conducts the service, not the *nāru*. The directions to the *āsipu* are given in the second person (*tuḫarrabassu* No. 60, 26, etc.), and the *nāru* is referred to in the third person.

6. No. 60, 24.

7. No. 60, 30.





s. CT. 25, 48, 10 : 24, 43, 121. 𐎧𐎡𐏁 *du-un-ga* 𐎧𐎡𐏁𐎧𐎡𐏁𐎧𐎡𐏁, 24, 29, 98 *h* here

dunga meaning of the words *lunha*, Ea as patron of liturgy¹, and *dunga*, Ea patron of penitential psalmody, we might obtain a clearer insight into the origins of Sumerian music. For *dunga* one suggestion commends itself. The private players are on the whole separated from the liturgists by the fact that they employ wind instruments. One of their instruments, the *takaltu*, appears to have been the bag-pipe; the Sumerian word *fun* means *takaltu* a leather bag, and *ga* is an abbreviation for *gal*, “to use, possess”; *dunga* or *funga* may perhaps mean “He that plays the bag-pipe”.

The instruments

For some reason difficult to explain, the stringed instruments and the drum were favoured for public liturgies. This was probably not true of the earliest period, but the principle was established in the age of Hammurabi. I shall not enter into a further discussion of the philological technicalities connected with the names of the instruments. The following names and their meanings are those which represent my own conclusions².

1. *á-lá* = *alû*, kettle drum (?³).
2. *balag* = *balaggu*, *balangu*, lyre or harp⁴.
3. *ub* = *uppu*, drum.
4. *liliz*, *li-li-es* = *lilissu*, tambourine.
5. *meši* = *manzu*; employed by the public liturgists; made of leather, SBH. 72 rev. 10; see BL. 79, 17. Perhaps in 86, 33 *lá-gal me-a-si-a*, “the psalmist of the *manzu*”⁵.
6. *sem*, to sigh (?), = *halhallatu*, the double flute. Late ideogram *balag-lul*, i.e., “instrument of the flute psalmist”, *balag* being employed in a general sense.
7. *ti-gí* = *tigû*, flute, ordinary reed-flute⁶. Late ideogram *balag-lul*. Some kind of a reed-flute is mean by *gi-er-ra* = *ḡan bikiti*, “reed of weeping”⁶.

dunga gloss on *lul* is one of the divine liturgists of Ea. Ibid., 99  *dunga*    is also one of the divine liturgists. For reading *dunga* as a gloss on *sag*, v. CT. 29, 45, 10.

1. Page xxiv.
2. For these words, v. FRANK, *Studien*, 229-235.
3. See PSBA. 1911, 196, date of the contract No. 12; also p. 186 date formula *b, su-á-lá*.
4. Played both by men and women; v. SAK. 166, e) 7, Lipusea, lyre-player of the god Sin, a woman.
5. See TH.-DANGIN, SAK. 130 X 9; 138, XVIII 22.
6. SBP. 238, 27; 120, 25 (read *gi-er-ra* = *ḡa-an bikiti*); see MEEK No. 11 and RADAU, *Miscel.* 3, 24. *gi-er-ra-an-um-ma*, RADAU, *Miscel.* 15 V 14.

8. *qi-gul*, "the long reed" ¹; *mišlu*, flute, flageolet.

9. *pa-di-rahaltu*, bag-pipe (1).

10. *sa li-ne-lu* = *paḡu*, bag-pipe (2), employed by the *dace*.

11. *balag-di-timbutu*, dulcimer! *balag-di* has three meanings: 1. liturgical passage *sirhu*, 2. liturgist, as in DP, 33 obv. 1-3 and SAK, 166 o 7, and 3. a musical instrument, *timbutu*.

12. *qis-qu-silim* (or *si*), a liturgical instrument! Probably the lyre.

13. *qis-al-qar*, lute (2-3).

The name of the cymbals, which we know from a bas-relief to have been employed in sacred music, is still unidentified.

The technical term employed for words sung to musical accompaniment is *sir*, which the Semites render by *sirhu*, a word having the ordinary meaning "cry, wail". This technical term for "melody", applies both to liturgical and private music and means, apparently, a passage sung to a given melody, characterized by certain refrains. Thus in a liturgy we have the passage:

"The chief melody in the temple let them take up for thee.
Oh lord, the chief melody in the temple let them sing to thee."

The melody, here called the chief melody, continues for five lines and is separated from the succeeding melody by a line drawn across the tablet. Another reference from the Tammuz liturgies will serve to illustrate this term:—

"Alas! wailing for the herbs there is: the chief melody is 'they are not produced'."⁶

The passage then continues with twelve lines, each ending with the refrain *na-utud*, "they are not produced". Liturgies from the period of the Isin dynasty

1. Certainly a string instrument and to be separated from *timbutu*, seal ring, with FRANK, l. c. 232. Cf. *ragamu sa timbutti*, Sm. 378, 4. The instrument is probably figured on the processional scene of Senecherib, PATERSON pl. 65-6.

2. RADAU, *Miscel.* 2, 59.

3. This phrase, which means "instrument of sweet tone", is probably a poetical term for *balag*. Note the poetical description of the *balag-ya* in SBH, 92 a 18, *gud gu-silim-sil*, "Bull that cries with a sweet tone", and Gud. Cyl. A. 28, 17 *gud gu-sil-silim*.

4. RADAU, *Miscel.* 2, 60.

5. *sir-sag* = *širhi restû*, hardly "first melody", as I rendered it, SBP, 96, 10.

6. SBP, 332, 9. *sir-sag* appears to be employed in some other technical sense in ZIM. K. L. 25 III 11, 16 and RADAU, *Miscel.* 17, 13.

onwards are made up of these passages, each of which is characterized by some melodious refrain, and each probably based upon a different musical movement.

This word for a musical passage is also applied to penitential psalms chanted for a worshipper by the flute psalmists. A psalm of a particularly liturgical character recited to Enlil has the line : —

“ The melody which is sung shall bring thee peace¹; be thy heart appeased. ”

The liturgists are those who “ know the melodies ”², and are masters of the musical movements³. Ishtar the personification of suffering humanity, patroness of litanies, is she “ who understands the measures ”⁴.

zamaru More rare is the Semitic translation of *sir* by *zamāru*, employed in the same sense. A passage of great importance for the history of liturgy is the following melody of six lines taken from a liturgy to the sun god : —

“ Unto the temple to the accompaniment of the lyre a song of lament we will take.

The liturgists the melody⁵ will sing⁶.

The liturgists a melody of lordly praise will sing⁷.

The liturgist a melody of the lyre⁸ will sing.

To the sacred drum and sacred tambourine they will sing.

To the double flute and bag-pipe an holy chant they will sing⁹. ”

The sources drawn upon for the fore-going discussion of the word for “ melody, chant ”, belong to the standard compositions and show how the word was employed by the liturgists in the period when liturgy had been fully worked out. Here we have extremely long services¹⁰ composed of a succession of melodies¹¹ characterized by changing refrains and musical motifs. But in the early Sumerian period the public services consisted of a single song, and in the case of the regular litanies these were probably done to the string instruments. A *sir* or melody in the

1. So the Sumerian text of IV R. 21 * No. 2 rev. 5, *sir-bi tuk-a ma-ra-tùg-e*. For *tuk* in the sense of sing, v. SBH. XII and cf. *dùg* = *ḫabû* with *tuk* = *ḫabû* SAI. 8625.

2. *sir-zu*, p. 32, 32.

3. *mulu sir-ra*, ASKT. 118, 13.

4. SBP. 34, 36.

5. *sir* = *zamari*.

6. *izammuru*.

7. *sir-ra balag-gà* = *zamari balaggi*.

8. *balag* = *balagga*.

9. SBP. 68, 5-15.

10. As many as six hundred to a thousand lines.

11. Some liturgies have as many as twenty *sirhu*.

most ancient services had the general meaning "song with musical accompaniment". But the first examples we have of these melodies, destined to form the basis of one of the most extensive systems of religious liturgy, are already marked by characteristic refrains. Thus a melody to the flute, commemorating the pillaging of Lagash, begins,

uru-a qisá bar-mu boqam

"Oh city alas the treasures, my soul doth sigh" ¹.

For eight lines the refrain *boqam* is preserved. After four lines of chant we meet the refrain *namunhal* repeated after four lines. Other refrains characterize this melody, as *munibhalama* and *banibten*. The liturgical note reads: —

er-sem-ma ² ba-u-kam

Chant to the flute to Ba.

sir dingir ad-da mu

Song of Dingiraddamu.

A liturgy celebrating the victories of Dungi, deified king of U, has the following colophon,

ki-sù-bi-im sir nam-erim-ma ³.

"It is a liturgy accompanied by prostrations; a song of hostilities."

A long composition sung at the mysteries of the dying and resurrected god, in which Iddin-Dagan a deified king of Isin represents Tammuz, ends with the note: —

sir nam-ur (?) -sag-gà ⁴ nin-si-an-na-ge.

"A song of the majesty (?) of Ninsinanna" ⁵.

Similarly, a hymn to the grain goddess has the rubric:

sir nam-su-bu ⁶ nisaba.

"A song to the tune 'not wilt thou cast me down' to Nisaba" ⁷.

The interpretation of *namsubu* is doubtful. In a number of liturgies we meet with the refrain *nam-mu-un-sub-bi-en*, "not wilt thou cast me down" ⁸; it may be that a certain tune was associated with all passages characterized by this refrain, hence the tune came to be known as the *namsub* melody, and was employed for

namsub

1. SBP. 284-287.

2. RADAU, *Miscel.* No. 1.

3. Ibid. No. 2; v. *Sum. Gr.* 200.

4. K. L. 65.

5. See p. 77 No. 192; MEER 76, 33; WEISSBACH, *Miscel.* 37, 63; K. L. 5 b 11; SBP. 210, 12-14; SBH. 79, 16; 133, 56-60.

other passages not containing this refrain ¹. A similar rubric is attached to a section of a liturgy to the moon god : —

ki-sub gû 3 kam-ma : sir nam-sub 4 sin-na-ham

“ A liturgy accompanied by prostrations, third section : a song, to the tune ‘ not wilt thou cast me down ’, of Sin ” ².

The natural meaning of *namsub* is “ incantation ”, especially the mysterious acts of magic connected with uttering curses. But public liturgy and the magic rituals were precisely the two forms of Babylonian religion which were kept apart ³; according to our present knowledge of the history of public worship a translation, “ song of an incantation of Nisaba, or Sin ”, is impossible.

At first liturgies consisted of but one song, and to satisfy the growing desire for a longer service the liturgist simply wrote a longer song all in the same melody. The liturgical song to Ninsianna referred to above has seventy-six lines and a laudatory hymn to the god Galulal was so long that the scribe adds the note *sir gid-da* 4 *galu-lâl*, “ A long song to Galulal ” ⁴. More difficult is the interpretation of the rubric of a song to Enlil : —

ki-sù ? 5 sir-gal 6 en-li-lâ-ge
sag-an-sû mi-ni-ib-[zag-sal?] 7.

“ A liturgy accompanied by prostrations ; a great song to Enlil.

On high [we have praised him] ” ⁷.

In none of the hymns to which *sir* is attached do we find any lines across the tablet to indicate sections as in the later liturgies ⁸. But the addition of *gid* “ long ” and *gal* “ great ” indicate a tendency to introduce musical modes.

balaggu

Since the lyre and dulcimer were the principal instruments for temple music the words *balag* (lyre) and *balag-di* (dulcimer) came to be employed for “ melody ” as well as for the names of instruments. For the former word the Semites employed the regular loan-word *balaggu* as well as *širḫu*, and for the latter *širḫu* only.

1. The refrain does not occur in K. L. 65 and 68.

2. K. L. 68.

3. See p. xxii.

4. RADAU, *Miscel.* No. 5. This rubric appears here as the last line in the text.

5. RADAU, *EBUR*. The text frequently mentions Nisaba.

6. RADAU, *mi-ni-[ib-il-e-ne]*, but v. MYHRMAN BP. I No. 7.

7. RADAU, *Miscel.* 16.

8. BL. No. 195 is divided into three sections, and if my reading of *sir* in line 47 be correct this would form an exception. Sections one and two of this hymn have each a note which contains some musical direction.

balaggu should mean "lyrical melody", or passage to the lyre, and this is probably the original meaning, but in the passage cited above (p. xxxiv l. 6) the chant to the flute and bag-pipe is called a *balaggu*, so that the word is an exact synonym of *širhu*. So completely was the meaning of *balag* forgotten that we have the liturgical note *ke sa ub' balag ti qit' ninuras*, "It is a movement of prostration, a musical series on the flute to Ninuras," where *balag* designates a liturgy to the flute¹. It is employed with its correct import perhaps in another liturgy, —

"Oh Anu, may the lamentation and the melody of weeping appease thee!"

Extremely rare also is the use of *balag-di* for melody, as in —

"By lamentation and melodies may the soul of life of the lands repose!"

More common is the technical term *balag-di* as an exclamation, translated by *ina širhu*². Two interpretations are possible here, a) to the accompaniment of the dulcimer, or b) alas!, i. e., a simple exclamation. Or the term may have some liturgical import which is unknown.

I do not believe that the word is a musical rubric indicating a particular movement or mode, for it forms part of the text and occurs in no regular position. If it be a simple exclamation it deserves no separate treatment here. The most reasonable interpretation of this recurring term is "alas!", but there is clearly some technical meaning behind the word. Perhaps the original idea is that of a verb in the imperative, "sing to the lyre": —

"Once ruin befel me, and once I was glad.

Oh sing a melody³, once ruin befel me and once I was glad."

"Oh sing a melody, rage there is and glory there is"⁴.

The Sumérians soon felt the need of more technical liturgical terms. The word *šir* conveyed the idea of a rhythmical passage sung to the accompaniment of instruments. But such a term served only to distinguish this literature from prose. Terms

1. BL. No. 97.

2. SBH, 128 rev. 21. *an-na i-lu balag er-ra [dé-en-sed-dé
ilu a-nu-um ku-bi-e šir-ḫi bi-ki-tum [libbaka linih].*

3. Ibid, 25 f. The word is employed in this sense in K. L., 25 III 15, 17.

4. SBP, 132, 17; BL. 25, 1. RADAU, *Miscel.* 382 l. 14 *balag-a-ni*, finds the word employed here in the sense of *širhu* but I doubt his interpretation. The passage means rather "her instrument is the reed of weeping".

5. RADAU, *Miscel.* 383 n. 4, regards the word as a rubric, "sing in a wailing voice".

6. *balag-di*. SBP, 2, 15. The word begins the second line of a *širhu*.

7. Page 25, 1. First line of a *širhu*.

were needed to designate these songs as passages intended for public worship, and the rubric first employed for these ancient single song liturgies was *er-sem-ma*, a phrase which probably means "wailing on the double flute". It is most feasible to suppose that, in this early period when the human mind was constructing literary forms for public worship, they had not yet succeeded in combining wind and string instruments in the musical accompaniment. The melodies were unvaried, monotonous and confined to a single instrument. Although we have not yet recovered from this ancient period any example of these single song liturgies which bears the rubric, "song to the lyre", i. e., *balag*, yet analogy forces us to suppose that this rubric existed contemporaneously with the flute rubric. These two technical terms *ersemma* and *balag* served to classify the first meagre corpus of public liturgy, on the basis of wind and string instruments, but both terms soon lost their original meaning. *ersemma* tended more and more to become a technical name for the liturgical intercession attached to the end of the complex liturgies. At least such is its use when it reappears in the late musical schools; for when the public service began to lengthen in the Isin period and instead of a single song to flute or lyre the litany was made to consist of several successive songs, the music seems to have been based upon a combination of flute, harp, drum, cymbals and various instruments. The old single songs gave way to a succession of shorter songs based on various melodies. Obviously the divisions based on the instruments no longer holds. In fact the term *ersemma* disappears entirely with the rise of the complex breviary in the pre-Babylonian period and reappears as a musical term in the Middle Period, a thousand years later and for a section of the prayer service which had been perfected in the later schools.

A catalogue of the first lines of such ancient flute hymns as could be found by some learned Assyrian scribe in a southern library has been preserved¹; forty of these primitive services are registered in his list. Eleven Sumerian *ersemma* services are known, almost complete, and of these only one appears in the catalogue². One of these is a joyous hymn to Enlil the earth god, sung at the offering of fruits of the harvest³: —

"Oh lord that knowest the fate of Sumer, thou of thyself art glorious". A hymn of martial strain to the same god contains no spiritual longings and belongs to that body of heroic literature which perished in the earliest stages⁴. An

1. IV R. 53 IV. Duplicate of lines 1-5 in BL. 151.

2. SBP. 292 in Col. IV 22.

3. SBP. 276.

4. SBP. 200.

arsamma of real dramatic and epic power addressed to the thunder god Immer, in which Enlil his father sends him forth to war, is the only survival of this type of song¹. An ode to the moon god Nannar has no particular claim to being the expression of religious feelings, but it bears the rubric *arsamma* or flute song, just as the other temple services².

Songs of a purely lyrical character may have been employed for public worship in the great days of Sumerian civilisation. But this people and the Semitic races of Babylonia and Assyria who succeeded to their heritage were too firmly obsessed with the tragedy of life to encourage tempestuous ballads in public worship. We may infer from these four hymns that the temple worship before the age of the dynasty of Ur included songs of a joyful nature as well as lamentations and lugubrious prayers. But the other nine temple litanies which we possess of this most ancient age are either dirges concerning the ruin of cities and national calamities or designed to give utterance to some more spiritual affection. A psalm on the flute to the goddess of Lagash in thirty lines lamenting the ruin of that city³ has no reference whatsoever to any spiritual longings:—

“Of my city her treasures are far dispersed.

Oh mother, thou queen humiliated, to the desolated when wilt thou
return?

Oh shepherd the prayer may appease thee.

The master of song in my city and in my land sings no more.”

The reader might suppose that a liturgy of this kind would be too local in its content to become a vehicle for expressing spiritual contrition. But it is such local dirges which really appealed to mankind and became their daily litanies. We can understand how an ancient dirge of Lagash would become a part of public worship in that city, but the political importance of Lagash did not long survive. Nevertheless her historic dirges passed into the common prayer books of all Mesopotamia, and the same may be said of the local dirges of other cities. It was a very simple matter for the musicians of a temple to introduce a popular lamentation from the breviary of another city, by introducing the name of their own city in the refrains. In this way the dirges of the most famous of all Sumerian liturgical schools at Nippur passed into the breviaries of other cities. We still possess a lament to the

1. SBP. 280. My most recent version in ROGERS, *Cuneiform Parallels* 147.
2. SBP. 296.
3. SBP. 284.

flute on the ruin of Nippur in the ancient days characterized by the refrain *niginu ūruzu ūdedu*. This melodious *motif*, repeated after eighteen lines became popular not only in the temples of Sumer, but it was adopted into the great liturgies of Babylonia and Assyria¹. *niginu ūruzu ūdedu*, "Repent, behold thy city", is a weird refrain which undoubtedly appealed to the deepest religious sentiments of millions of believers. Sung to some mournful tune with flute accompaniment the hymn must have produced a powerful effect. But here also in a passage which became a standard section of the daily breviary we have no mention of higher spiritual sentiments. The melody, the historic connections, the sympathy in human sorrows, these are the religious elements which made the dirges universal litanies.

the weeping
mother

More spiritual in their conception, more universal in their import, are old *ersemmas* in which the mother goddess appears as a *mater dolorosa*, a divine wailer. The ideas introduced by this conception ramify in so many directions that we must omit here all but those doctrines which so effectively moulded the liturgies. Whether as the virgin mother Innini of Erech beloved of the dying god Tammuz, or as a married mother goddess Bau of Lagash and Gula of Isin, this goddess became, not only in the special liturgies of the Tammuz wailings, but also in most of the public liturgies, the representative of human sorrow. Unlike other deities, who are described as wreaking vengeance upon cities for their sins, she appears in the liturgies of all cities as weeping with her people. This would be of course specially true of Erech, Isin, Larsa and other centres where she was particularly worshipped. A flute litany so general in its conceptions that we can detect no local origins is that sung to the virgin mother under the name *Girgilum*².

The goddess is represented wandering far from her temple and the psalmists entreating her to return. Her misery and that of the people are attributed to the wrath of the earth god Enlil: —

"Her hand to the holy one in prayer she raises, in tears of sorrow she goes".
"I to Enlil will betake myself, 'how long, oh my lord, shall I lament'?"

The word

Already in the early period the theologians introduced into the mother goddess litanies the idea of the "word" of Enlil and of other gods as the cause of sorrows. These passages describing the goddess afflicted by the wrathful "word" are characteristic of early single song services, as of later complex litanies. The

1. SBP. 292. In the copy which we have Ur and Larsa are inserted. The melody is employed at the end of the second tablet of the *muten-nu-nunuz-gim* series, SBP. p. 138 and in a tablet of some unknown series, SBH. 122.

2. SBP. 288.

longest *ersemma* yet recovered (74 lines) 1 after six lines of address to the Virgin mother, 2 "Begetting mother who knows lamentation, who abides among her people" — has a surge of sixteen lines to the wrathful word of Anu and Enlil which 3 "From the land took away posterity, from the flock took away increase" 4. And it returns in later passages 5 to the "word" 6: "My holy places in the city it destroyed, its power who shall oppose?" 7 The service is called an *ersemma* to Enlil although this god appears only in his destructive word and the opening address is to Innu. This method of constructing litanies by representing the goddess weeping for cities and afflicted by the "word" 8 is the most important religious idea in Sumero-Babylonian public worship.

For reasons which we shall presently discuss flute litanies, like the lyre and harp litanies which must have been in use with them 9, were superseded by more complex services, made by combining several passages. These passages have neither the rubric "flute song" nor "lyre song", but are called *kisub* and the whole litany is also called a *kisub*. The brevianes retained this form until the late middle period when the liturgists revived the word *ersemma* by giving this name to an intercessional prayer at the end of the *kisub* service. But the form of these musical recessionals differs greatly from the ancient hymns. They are now closely allied to another form of worship called *ersag-tug-mal*, or private penitential psalm. If the reader will compare for example the *ersemma* to Marduk attached to the Marduk liturgy *enzu samarmar* on page 123 with any of the ancient *ersemmas* he will discover no similarity in content or literary structure. We have now a real religious passage adapted, of course, to the series which it ends. This rubric is never found in the late period in its ancient meaning but means, here, the flute song of intercession at the end of the complex *kisub* public services 10.

We may hazard the conjecture that in the early period the flute songs were attended by processional movements on the part of the singers and flute players; on the other hand the songs to the lyre were attended by bowings, prostrations and swaying. Some such distinction must have existed in these liturgies for we find flute hymns called *kidudu*, that is, "walking or procession", and lyre hymns called *ki-sub*, that is, "bowing, falling". None of the rubrics on the ancient

kidudu
Processions

Prostrations

1. SBP. 10-13.

2. Text restored, lines 7-16, in BL. p. 107. The section to the "word" is 7-22 in SBP. 10.

3. Obv. 32- rev. 5; rev. 11-13.

4. No example of a single song *balag* has been preserved.

5. See p. xxxviii and SBP. 174, 195.

texts mention the word " procession " after the term " flute song ", but the compiler of the titles of flute songs ¹ says that they are *ersemma*^{pl}, *kidudu*^{pl}. We may, perhaps, conclude that the Sumerian choirs moved in procession while the flute liturgies were being performed. The rubric of the catalogue must refer to ancient times, for the list which it gives contains only primitive single-song flute services which ceased to be employed as such before the first Babylonian dynasty. The flute recessional at the end of litanies in the late period were also performed in choral march since the rubric at the end of the flute song to Enlil of the series *nam-ta-è nam-ta-è* says that there were eleven (?) *kidudu*, that is steps or marches, each line, I suppose, being marked by a degree or step ². Another series also ends with a flute song which is done in choral march ³. It may not in any case be venturesome to suppose that after the long litanies of later times the flute song attached at the end is a real recessional done in long slow marches or steps ⁴.

Origin of
longer litanies

When the primitive flute or lyre services were superseded by a breviary composed of several sections the music also became more complex : wind and string instruments were combined and for a time at least both terms *ersemma* and *balag* were dropped. The most ancient examples of these sectional public services are from Lagash and represent Bau as the virgin goddess Innini weeping for her city. In ordinary theology the god of Lagash, Ningirsu, and the mother goddess Bau are married types but both originated from the more ancient types Tammuz and Innini, or son and virgin mother. Throughout Sumero-Babylonian public worship Innini of Erech and Bau of Lagash are effectively identical, both are sorrowful mothers from the beginning. In these litanies the sections are merely separated by double lines without rubrics. All of these texts are so broken that we are unable even to gain an idea of the contents of the different sections in order to understand the methods employed in originating these forms ⁵. One of these litanies contains a section describing the resistless power of the " word " ⁶. Another composed apparently of three songs has in its last melody the following lines : —

1. IV R. 53 III 1.

2. BL. 63.

3. BL. 17, *er-sem-ma* ^{pl} *babbar* ? | *duppu* 3 *kamma er-sem-ma ki-du- du*
" Flute psalm to Shamash (?) , third tablet ; it is the flute psalm in marches of the series "

4. The word *kidudu* went over into Semitic as *kidudû* with the meaning " public litany. "

5. Published by F. THUREAU-DANGIN, *Nouvelles fouilles de Tello*, after page 201.

6. See PSBA. 1912, 156 f.

- “ The virgin, queen of heaven : how long oh my temple ? ” sighs
 Imma, queen of heaven.
 “ Oh my temple : sighs : “ Oh my city : she sighs : “ how long, oh my temple ? ”
 she sighs.
 “ Oh my husband : she sighs : “ oh my son : she sighs : “ how long oh my temple ? ”
 she sighs.
 “ Who stands in my dwelling place : ? she wails.
 “ Who dwells in my abode : ? she weeps.”

We possess several of these complex productions which the priests composed in the Isin period, and they have been constructed by building upon one of the old songs. The first section is always adapted from the opening lines of an *eremma* or a *balaq*. The succeeding sections appear to be based upon other songs, but here the first lines are rarely employed. They show no progression in thought and after the first melody one might as well sing the last and then the next to the last, or follow any order he wishes as far as the sense is concerned. I have endeavoured for many years to discover upon what principles the liturgists developed these successions of melodies which they call series but without result. That they began with some old song and developed its ideas in a succession of songs is evident. If we possessed their complete liturgical corpus we could find the ancient song with which each great series of public worship began. But the principle which was followed in the succeeding melodies must be musical, a development of some harmony which altogether escapes us. For example a liturgy to Enlil, written on one large tablet in eleven songs begins with an old song : —

ēlum gūdsun mīzu kūrkuris

“ Oh exalted one, devastating bull, thy name is on all lands ”.

The tenth and eleventh songs only are preserved on the reverse, and so far as the sense is concerned one might have placed the tenth in the last place. Each of them sound like sections from old songs¹. In fact I am strengthened in the belief that in constructing the complex breviaries the Sumerians and Semites simply selected old songs and set them to new music, with the proviso that the contents of these selections should be in general harmony with the song employed for the first section. All liturgies simple or complex are named from their first lines. It was, therefore, an established rule in the composition of the long series to cite the beginnings of old songs in the first section only.

1. AO. 4327 rev. Col. II.

2. *Bab.* III 244-8.

The scribes do not hesitate, however, to use the beginnings of older songs for melodies within their breviaries. For example a series upon a large three-column tablet of the Isin period ¹ forms its second melody by copying from the introduction of a song, *igalgal sélsusu mûluta-zûmunzu*, a song still retained as the second melody of this series in the breviary of Assyria and Babylonia ². And we know from the catalogue ³ that this same old Sumerian song was made the first melody of another series. The long series to the weeping mother Bau known as *mûtennu nûmuzdim* has formed the last melody of its second tablet by introducing verbatim an ancient *ersemma* to Enlil ⁴. In those litanies which represent the weeping mother it was of course possible to employ lamentations to any of the great gods, for these were regarded as angry deities whose wrath only the melodious songs of the sorrowful mother could appease.

The selections for the succeeding melodies would naturally be taken from songs addressed to the same god, but the extraordinary neglect of ideas in these matters may be seen from the fact that we possess an old flute song to Enlil called *enzu samarmar* ⁵ which was developed into a Marduk litany ⁶. The psalmists of the Isin period were evidently aiming at liturgical effect. The creation of new songs was either beyond their ability or contrary to their tastes. If we possessed their scores and knew better the intricacies of the choral arrangements we might put some estimate upon the value of their work. In any case they formulated the canons for all succeeding generations. In the evolution of liturgy we shall find little that is new from the age of Isin to the last century before our era. This striving for musical and tonal effects is attended by almost childlike borrowing from older songs. Duplicates of passages recur with wearisome monotony.

In the earliest complex breviaries it was customary to draw a double line below each section, with no rubric. But we begin to find as early as the age of Dungi the

1. Zim. K.L. No. 11; see Col. I 10.

2. SBP. 114, 41.

3. IVR. 53 I 33.

4. SBP., p. 138, 27-30.

5. CT.XV 14.

6. BL. No. 210.

The following old flute songs are known to have been developed into series : —

1. *lugal nam-ta-è*, IVR. 53 III 3 = BL. 63. 5. *ni-tuk-ki niginna*, ibid. 22 = Col. II

2. *é abzu-ta*, ibid. 10 = BL. 103, 6. 23.38

3. *babbar-gim-è-ta*, ibid. 16 = SBP. 237.

4. *u-mun-ám ma-al-sù*, ibid. 28 = BL. 103, 19.

rubric *ki-sub* after each section and at the end *ki-sub-im*. The compiler of the catalogue of these long series calls them not *ki-sub-im* but *balag*¹. But we know from late rubrics that the full rubric of these series was *ki-sub-im balag*². This is clearly a survival from ancient times parallel to *ersemma kaludu*. I have already suggested that a body of songs to the lyre (*balag*) attended by bowings and swaying (*ki-sub*) must have existed in early worship. When the instruments were combined *balag* survived as a rubric and *ersemma* disappeared to be revived a millennium later. *Balag* means no longer "song on the lyre", but simply "song with instrumental accompaniment"³, and in later times came to mean "series of songs". If our interpretation of *ki-sub* be correct then the choral movements attached to old string music were those which survived in the complex litanies. And this word, which occurs after each song in the classical compositions, most likely means "a melody sung to the instruments attended by prostrations". Each section is numbered by the formula *gû-1-kam*, "first section", *gû-2-kam* "second section, etc.

When these liturgical forms were first created in the period of the dynasty of Ur, the scribes exercised much care in placing the word *ki-sub*, or *ki-su*, after each section⁴. In any case they added the final rubric *ki-sû-bi-im*, "this is a series of melodies attended by prostrations"⁵. In those breviaries developed from lamentations over temples which had been pillaged we have ordinarily the double rubric; —

sub-be se-ib é-X ki-dé-en-gi-gi
*ki-sû-bi-im balag gû-de*⁶.

"A prayer for the brick walls of the temple X, may it be restored to its place.

It is a series of melodies with prostrations, sung to instruments".

The second line of this formula has variants. For example on the only tablet of the Sumerian period where it occurs, a liturgy addressed to Enlil for some temple, the

1. So restore IVR. 53 Col. I, v. Bab. III 248.

2. SBP. 166, 66.

3. See page xxxvi.

4. Vide ZIMMERN, K. L. 64 II 16, *ki-sub gû-12-kam-ma*; 68 edge, *ki-sub gû 3-kam*; 30 rev. 15, *ki-sû*; further SBP. 328, 21; 332, 27. For *gû*, BL. No. 197, variant, has *é*, sic!, v. p. 88 note 5.

5. *Babyloniaca* III 248, 29; RADAU, *Miscel.* No. 1 rev., rubric; MYHRMAN, BP. I No. 8 rev., rubric; BL. p. 6, rubric.

6. So in the late period, SBP. 70, 24 f.; 166, 65 f. (read *se-ib* for *mulu*); 192, 77 f.; SBH. 102, 46 f.

words *balag gi-de* do not appear, but are to be supplied ¹. Occasionally the name of the deity to whom the litany is addressed appears in the second line; —

sub-be é-kiš-sir-gál ki-dé-en-gí-gi
ki-sù-bi-im sa ² *sin-na-kam*.

“ A prayer that the temple Ekišširgal be restored to its place.
 A liturgy of prostrations of the Moon God ” ³.

sub-be é-gal-mah?] *ki-dé-en-gí-gi*
ki-sù-bi-im sa ⁴ *nin-din-di-ga-ge* ⁵

On the other hand a more spiritual litany not concerning a temple has :

ki-su-ub?] *balag tigi* ⁶ *nin-urāšā-ge*

“ A litany in marches(?), to the lyre and reed-flute to Ninurāš ” ⁷.

As we have already noted, the ancient services ended with this rubric *kisubim*, or in special cases with double rubric given above, but the liturgists of later times added to these litanies a [recessional in marches to the double flute.

Already in the age of the Isin dynasty we meet with a growing tendency to omit all rubrics after each melody, and to indicate the end of each by a double line or in later times by a single line. This naturally sufficed, for the canons of temple service direct all melodies to be accompanied by music based on both wind and string instruments. These long breviaries probably had but one rubric at the end which sufficed for all the melodies. The scribes redacted these for the most part on large single tablets. For example a series of two long sections constituting a litany to Enlil will be found on a large double-column tablet in Professor ZIMMERN'S, *Sumerische Kultlieder* No. 5. This breviary whose first song is all but destroyed, is based upon the old flute melody,

úmunnam-zúkanag šéirmal nítena ⁸.

But only thirteen lines of this hymn are used when the compilers begin to add selections from other hymns ending in various refrains as *bádagúrri érramundu* and *nánsubbi dérabbi*. For the second melody they employ a song of the city of Ur,

úriki gúllaba érramu ní-inzal

“ For Ur destroyed I weep with plenteous tears ”.

1. MYHRMAN, No 8. The formula has *ki-na-an-gí-gí* (sic!).

2. K. 3391 in SMITH, *Miscel.* 12.

3. BL. No. 47.

4. BL. No. 97.

5. SBP. 276.

and into this melody references to the temples of Nippur, Sippar, Babelar, and Barsippa are inserted. In this song we have a beautiful movement in four lines: —

isi anatalala lilebada isi anatalala
se e anda la saqa bi aser imallala
nimmun indilhi lu hullani nimmun indilhi
se the ulaka lu hullani nimmun indilhi

“ Wailing has bound me, before it wailing has bound me.

As for the brick walls of the holy temple, because of it wailing has bound me.

He comes not, her lord of gladness comes not.

To the walls of the holy temple her lord of gladness comes not.”¹

This excerpt of some old song will be found copied into the first song of the series:

eturgim niquam saqabi aser.

“ Take a sheep-fold harrassed, her heart laments.”

and in the first song of the series,

e e se andume ese am da andu

“ For the temple I weep, even I weep.”

We have here a clear example of the literary methods adopted by the schoolmen who formulated the complex breviaries. This is a product of the cloister selected and arranged in Babylon or Sippar by Semitic priests. They have not the remotest idea of writing a dirge over fallen cities but of selecting and arranging old songs for liturgical effect. In this breviary the service is designed to address the ordinary woes of humanity unto Enlil.

Many other long series composed of several sections all on one huge tablet have been recovered from the schools of the Isin dynasty and the age of Hammurabi². The best example of their methods is the breviary of the weeping mother, in not less than fifteen songs, and about five hundred lines published by ZIMMERN as number twenty-five of his Kultlieder. The eminent Assyriologist of Leipzig has shown his usual brilliance and sound scholarship in producing this nearly complete Sumerian liturgy by joining several fragments. His text gives us a clear insight into the methods of this period and of all succeeding periods. As usual here, as in other breviaries the

1. Zim. K. L. 3 rev. 1 45-8.

2. SBH. 35, 14-20; vide IV R. 53 14.

3. KL. 25 1 18-23.

4. Note especially ZIMMERN, K. L. Nos. 11 (original of later *ame barana* series), 12, 25, 26 and 27; MYHRMAN no. 1; *Bab.* 244.

first section is based upon an old song and represents Gula of Isin weeping for the temples of Nippur and Isin. Melody upon melody follows, several of them clearly old Isin songs arranged with popular refrains and selections which can be traced in other compositions. So far as the general sense is concerned any one of these songs is complete in itself and shows us the great mother goddess weeping because of the wrath of Enlil. The task of the liturgists appears to have consisted in selecting old songs with this idea. To us this succession of psalms becomes wearisome for each repeats the same general idea. But the rhythms vary greatly, and no doubt the musical motifs did also. Note for example the movements of the first lines of a few songs. Section two begins : —

waí uru-má-mu waí uru mámu
waí uru-mámu mulú sirra waí uru-mámu
 “ Alas my city, alas my city.
 Alas my city, oh master of song, alas my city ”.

Compare with this the opening strains of the third section : —

édine ilua úmuni íbzale
ilua édin e ilua úmuni íbzale

“ The plain with lament she fills,
 With lament, yea the plain with lament she fills ”.

Here follows a long section repeated again in the fifth and eighth sections, likewise after two lines of a new melody.

Interludes

In a few long litanies we find between sections a single line ruled off from the preceding song and from the following by double lines (in the late period by a single line). The meaning of these interludes has always been a mystery for they have no connection with what precedes or follows. The habit of taking up a pause between two melodies in this way originated in the cloisters of Sumer, for the liturgy we have just discussed contains at least two such interludes. Sections two and three are divided by a single line interlude, followed by a double line interlude, thus : —

*nin-ri a-sag-ni a bar-ra-ni*¹.

“ The queen her field has forsaken ”.

să-ab er-ri a-še-ir-ri al-kuš-ù-a-mu
ga-sa-an ì-si-in-na er ì-si-in-na-ge

“ Heart sighing and weeping weary her.
 As for the queen of Isin, the weeping of
 Isin has wearied her ”.

1. Cf. SBP. 312, 12.

tablets the scribes do not divide sections between tablets, and the custom of quoting the first line of the following tablet as a catch-line arose at the same time. An honorific litany to Dungi composed on two tablets has been found having the final rubric *al-til im-gid-da 2-kam*, "It is finished : the second long tablet" ¹. A catch-line will be found at the end of a tablet containing two songs from a Gula series : — *ér-ba-zal á-babar-rá-ni*, "She has plenteous tears; who is there beside her?" ². We know from another series that this is the first line of a melody ³. The Enlil litany, No. 5 of ZIMMERN's collection discussed above, on one tablet, has been redacted in the same period on three smaller tablets of which we possess the second and third ⁴.

Later forms After a long interval towards the end of the middle period we can again take up the history of liturgy. The Assyrian scribes have already copied verbatim the great breviaries of Sumer and Accad. They added nothing new but insisted upon reducing the series to three large tablets ordinarily, whereas the Babylonians had adopted the six tablet size. But the ancient series have not been considerably changed.

We remark a tendency to introduce a liturgical form in which one line begins *ursaggal* and the next *elim-ma*, each followed by a title of the god to whom the litany is directed" ⁵. I have been unable to discover this motif in ancient texts. The popular honorific liturgies to deified kings of Ur and Isin naturally disappeared. The first Semitic dynasty saw the end of that class of literature, for the deification of kings was opposed to Semitic religion. This one Sumerian principle they rejected although they borrowed literally everything else. Compared with the classical Sumerian liturgy Semitic liturgy lost rather than gained. Theirs is a repetition of Sumerian forms lengthened by dreary lists of deities and titles set to old refrains.

Strophical arrangement Only in the classical age do we find attempts in strophical arrangement attended no doubt by musical phrases. The long hymn to the moon god which introduces this volume has ten four-line strophes in which lines one and three are repeated in each strophe. ZIMMERN No. 1 contains a hymn to the moon god in twenty-six lines, arranged upon a complex system. The song has been written in four strophes, the second having eight lines, the others having six.

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1. RADAU, *Miscel.* no. 1, *al-til*, also on the large one tablet redaction, *Bab.* III 248, 30.
 2. MYHRMAN, no. 5.
 3. RADAU, *Miscel.* 14 rev. 3. A catch-line also in RADAU, *Miscel.* no. 15.
 4. *Ibid.*, nos. 10 and 7.
 5. For example, SBP. 114, 226, etc.

If we represent these by A B C and D the strophical plan will be as follows:

A	1	The strophe is divided into two sub-strophes of three lines each and the second triplet is exactly like the first with the exception that at the beginning of the second triplet an epithet of the god is added.
	2	
	3	
	1	
	2	
	3	
<hr/>		
B	1	The strophe has two sub-strophes of four lines each and the second sub-strophe repeats the first, adding an epithet of the god at the beginning of the first and second lines.
	2	
	3	
	4	
	1	
	2	
	3	
	4	

C and D have the same plan as A.

Less ambitious is the two line strophe of a hymn to Nimb published by Dr. RADAU¹ : —

lugalmu gân kibal-sû-ginkar siksikki éngalmah nigintal
zâc a-sûmmamen
éninib² gânkibal-sû-ginkar siksikki éngalmah nigintal
zâc a-sûmmamen.

And so on for seven strophes this hymn repeats the lines varying *lugalmu* and *éninib*.

“ My king, upon the plain of the hostile land the sharp axe thou hurlest. Oh lord great and mighty, all things thou seest (?), the strength begifted ”.

The next line is the same beginning with, “ Oh lord Nimb ”.

The first lines of the majority of old songs are apparently intended to be written in dactyls. We cannot fail to detect an effort in the direction of metrical composition in Sumerian liturgy, but each line appears to be an element in itself. We can reduce the first lines of the songs to this measure, but the theory breaks down when we apply the measure to lines in the body of the composition. For example a section of a classical litany begins,

ûmunmu zâcud ûrumu ûrsagma mên.

1. BE. 29, no. 4. Translated by Radau, p. 75 and by ZIMMERN in *Der Alte Orient* III 1, 10.

2. The scansion favours the reading *ninib* not *ⁿninuraš*.

BABYLONIAN LITURGIES

I

A LITURGY AND PRAYER

TO THE MOON GOD FOR THE FLOCKS AND HARVESTS

The liturgical introduction lines 1-6 appeals to Sin as the watchman of the temple of Enlil. This temple was called Ekur or mountain house, symbolic of the earth which constitutes the dominion of Enlil. Under this poetic phrase the Moon God is really represented as the watchman of the earth and hence the people of Ur city of the chief cult of Sin appeal to him for the herds and fields. Lines 7-47 contain ten sections of four lines each. Lines one and three of each section constitute a recurring refrain; lines two and four describe some agricultural aspect of the Moon God. At line 48 began a short address of Enlil the Earth God to Sin. The text is completely illegible here for several lines. When the text becomes legible at line 57 we find Enlil bidding the Moon God to bless the fields and canals and to return to Ur. Interesting is the appeal for the life of the kings of Ur, proving that our text probably comes from the period of Dungi and Gimil-Sin¹.

The section containing the commands of Enlil is balanced by a similar section 67-75 in which we learn that each of the commands were fulfilled. Because of the interesting parallel with our text I translate here a similar text from Nippur in which Ninib is appealed to in time of famine. These two texts one from Ur centre of the cult of Sin and the other from Nippur where Ninib as son of Enlil actually replaced his father as active agent of the universe, and from the same period, will bring into prominence the pantheistic conceptions which really underlie the Sumerian idea of divinity. In a given geographical sphere the chief god obtained a hedonistic position, being regarded as the lord of every aspect of life and nature.

1. RADAU, BE. XXIX n° 4 has published a hymn to Ninib redacted at Nippur which mentions Gimil-Sin and his father Bur-Sin.

- | | |
|--|--|
| 1. <i>ni-gab-é gál-lu</i> ¹ | 1. [Oh Sin] . . . watchman of the temple
thou hast been made (?) . |
| 2. <i>ni-gab-é gál-lu lamas</i> ² <i>é-gál-lu</i> | 2. Watchman of the temple, guardian
angel of the temple, etc. |
| 3. <i>galu-giš-è</i> ³ <i>é gál-lu</i> | 3. guard of the temple, etc. |
| 4. <i>du-du giš-è-é gál-lu</i> | 4. guard of the temple, etc. |
| 5. <i>ni-gab-é gál-lu lamas é gál-lu</i> | 5. Watchman of the temple, guardian
angel of the temple, etc. |
| 6. <i>gud tūr-ri gùn-ne udu gur-gur-ri</i> | 6. Thou that gatherest the oxen, bring-
est back the sheep. |
| 7. <i>d.nannar d.sin me-en é d.en-lil-lá-šu</i>
<i>ni-gab-é gál-lu</i> | 7. Oh Nannar god of wisdom art thou,
for the temple of Enlil watchman
of the temple. |
| 8. <i>udu-šeg</i> (?) <i>šag-mu-da-ab-lal-e</i> ⁴ | 8. For the herds (?) thou hast mercy. |
| 9. <i>d.áš-ìm-bàr me-en é d.en-lil-lá-šu</i>
<i>ni-gab-é gál-lu</i> | 9. God of the new light art thou; for
the temple of Enlil watchman of
the temple. |
| 10. <i>udu-nitaḥ ib-[da-]⁵ab-peš-peš-e</i> | 10. The male sheep thou makest lusty. |
| 11. <i>d.nannar d.sin me-en é d.en-lil-lá-šu</i>
<i>ni-gab-é gál-lu</i> | 11. Oh Nannar god of wisdom art thou;
for the temple of Enlil watchman
of the house. |
| 12. <i>úz ne-gar HAR-AB ne-ib ?)-naḡ-e</i> | 12. The she-goats thou givest to eat;
the thou givest to drink. |
| 13. <i>d.áš-ìm-bàr me-en [é] d.en-lil-lá-šu</i>
<i>ni-gab-é gál-lu</i> | 13. God of the new light art thou; for
the temple of Enlil watchman of
the house. |
| 14. <i>kud-da tūr-ri-ge</i> (?) <i>-ne ib-zu-zu</i> | 14. Wisdom unto children thou impart-
est. |
| 15. <i>d.nannar d.sin me-en é d.en-lil-lá-su</i>
<i>ni-gab-é gál-lu</i> | 15. Oh Nannar god of wisdom art thou;
for the temple of Enlil watchman
of the house. |

1. Or *gál-dib* (?); cf. SBP. 286, 9.
2. For *AV KAL-KAL*, cf. beside *SAI*.
4433, *CT.VIII 18 A1*, 8; *SBH.* 85, 34.
3. Perhaps a variant of *nig-è* = *ḥaiṭu*;
cf. *PINCHES, Amh.* 27 rev. 4.
4. Sin as patron of flocks also *IV R.* 9

rev. 3; cf. *COMBE, Sin*, p. 96. *šag-lal* =
rêmu, full form *šag-lal-sud* > *šalasud*,
ASKT. 99, 53. Also in *lugal-šag-lal* “the
king is merciful”, *CT.* I 9, II 19; V 22,
VI 19.
5. Not in the text.

16. <i>lā kas a-nir qut 'a nu-ūn-dē-dp-e</i>	16. Oil and liquor that thou away arrow thou cannot to be poured out.
17. <i>'as-im-bār me-en e 'en-lil-lā-su ni-gāb-e gāl-lu</i>	17. God of the new light art thou, for the temple of Enlil watchman of the house.
18. <i>ANNU Z GIL-lim-e nu-ūn-si-si-gi</i>	18. The . . . thouallest.
19. <i>'annar 'sin me-en e 'en-lil-lā-su ni-gāb-e gāl-lu</i>	19. Oh Nannar god of wisdom art thou, for the temple of Enlil watchman of the house.
20. <i>gi-sun gi-ni-e gis-ta-bi ' gāl-im-me</i>	20. The march leader thou cannot to have roads and.
21. <i>'as-im-bār me-en e 'en-lil-lā-su ni-gāb-e gāl-lu</i>	21. God of the new light art thou, for the house of Enlil watchman of the house.
22. <i>ad-da . . . niq-bar-sur bar-sur-ra</i>	22. Patron of the fuller's craft.
23. <i>'annar 'sin me-en e 'en-lil-lā-su ni-gāb-e gāl-lu</i>	23. Oh Nannar god of wisdom art thou, for the temple of Enlil watchman of the house.
24. <i>lin-qis-gi . . . niq-kun-gid kun-gid</i>	24. Craftsman (?) of the long reser- voirs.
25. <i>'as-im-bār me-en . . . ām-mu-ni-ib- sun-sun</i>	25. God of the new light art thou thou overwelmeest.
26. <i>'as-im-bār me-en e 'en-lil-lā-su ni- gāb-e gāl-lu</i>	26. God of the light art thou; for the temple of Enlil watchman of the house.
27. <i>essad-e . . . saq-mu-da-ab-sur-ri</i>	27. The fishermen thou sighest for.
28. <i>'annar 'sin me-en e 'en-lil-lā-su ni-gāb-e gāl-lu</i>	28. Oh Nannar god of wisdom art thou; for the temple of Enlil watchman of the house.
29. <i>gud-ḥa-e saq-saq . . . lā-lal-e</i>	29. The . . . thou.

1. REC. 220, completely confused with *tur* REC. 145 in the script of this period; cf. CT XV 24, 6.

2. *gishniq-bar-sur, gishniq-bar-siq-sur* = *mazûru*, a fuller's club, *sur* = *zâru*, 𐎶𐎵𐎶, press, squeeze clothes in washing, SAI. 1874 and *si* = *ḥaşaru*, press, bind, CT, XXIII 18, 46 and *ḥaşiru* = fuller, MEISSNER, MVAG. 1904, 232. Hence *ma-*

zâru certainly from *zâru*. The *mazûru* is an emblem of Sin, SCHUL. Texts-el-sem. II, 90, 11, and he appears here as the patron of the fuller's art.

3. For *essad* = *makisu*, tax collector, v. TH.-DANGIN, RA. VII 185. The original meaning, however, is 'fisherman', Gud. Cyl. B 44, 26-45, 1.

- | | |
|---|---|
| 30. ^d áš-ìm-bàr me-en é ^d en-lil-lá-šu
ni]-gab-é gál-lu | 30. God of the new light art thou ; for
the temple of Enlil watchman of
the house. |
| 31. šurim-sù-ám síl mu-ni-in-..... | 31. To the ewes the lambs thou.....
[givest]. |
| 32. udu amaš-bi šab-ba-šu šu(?) -ni...ba | 32. Sheep of the pens therein thou..... |
| 33. ^d nannar ^d sin me-en é ^d en-lil-lá-[šu
ni-gab-é gál-lu] | 33. Oh Nannar god of wisdom art thou ;
for the temple of Enlil watchman
of the house. |
| 34. MAS + SAG (?) -sù-am máš
mu-ni-in..... | 34. To the leading goats (?) the kids thou
[givest]. |
| 35. máš úz-da gud šab-bi-šu..... | 35. With the kids and she-goats the oxen
(thou makest to lie down) toge-
ther. |
| 36. ^d áš-ìm-bàr me-en é ^d en-lil-[lá-šu
ni-gab-é gál-lu] | 36. God of the new light art thou ; for
the temple of Enlil watchman of
the house. |
| 37. áb (?) -šù-ám amar..... | 37. To the cows the calves thou [givest]. |
| 38.áb-ba gud šag udu..... | 38.cows and oxen among the
sheep [thou pasturest (?)]. |
| 39. ^d áš-ìm-bàr me-en é ^d en-lil-lá-šu
[ni-gab-é-gál-lu] | 39. God of the new light art thou ; for
the temple of Enlil watchman of
the house. |
| 40. nig sag-má nig-sag ga-ra-ni.... | 40. |
| 41. nig egir-má nig-egir ga-ra-ni-
ib..... | 41. |
| 42. zí-la-da ¹ ni-gab-e zi-[li-da.....] | 42. Radiant ² watchman, radiant [lamas-
su]. |
| 43. ni-gab-e zí-li-da é-kid nam-mi-in
[.....] | 43. Oh watchman radiant who openest
the house..... |
| 44. ^d lamas galu-giš-è zí-[la-da....] | 44. Oh guardian angel, radiant guard... |
| 45. ni-gab-e zí-la-da é-kid nam-mi-in-
[....] | 45. Oh radiant watchman who openest
the house.... |
| 46. galu-giš-è giš-umun é-gál-[lu.....] | 46. Thou hast been made guard and...
of the temple..... |
| 47. ni-gab-e zí-la-da é-kid nam-[mi-in-;
zal-lá | 47. Radiant watchman who openest the
house..... |

1. Cf. the title of Sin, *nun-zi-li*, DE CLERCQ, n° 260.

2. *zilada* from the root *zil, sil*, be bright;

cf. *iluSin du-mu zi-li*, MDOG. no. 5, 17 I 4.

48. ^a sin-ra ^a en-lil mu-a gi na	48. Unto Sin Enlil spoke
mu-ne	
49. lû mu nig-guq mu-na-ab	49. Oh my misery
50. ^a nannar mu ken ¹ ag-ga	50. My Nannar beloved
ra	
nig mu-na-ab	
51. nig-ba ù nig-muk zu mu-ra-e	51.
mu-na-ab	
52. zag (?) ? ? a-el-la mu-de mu-na-ra-ab-ad(?)	52. my for thee
53. nig-guq-gi gis-na-ta? el mu-na-r	53. Misery for thee
re-ab	
54. nig(?) dug mu-nag-a zu iqi im-si-in	54.
55. nag-a zu iqi im-si-in	55.
56. id-la-zu nam la-ám	56.
57. hen-gál-zu gab. ám	57. the bounty
58. sig-ab-da-ab la zu (?) sig-ab-da-ab	58. Give, Thy riches give, to Ur come
uri-(ki)-su ga-ara	
59. id-da aga sig-zu-da-ab	59. A canal of floods give
60. a-sag-ga se-gu-nu sig-ab-da-ab	60. A field of abundant grain give
61. id-da ha-dim-ḫar-nim (?) sig-ab-da-ab	61. A canal of fish give
ab	
62. [gis]-gi gi-sîn gi-ni sig-ab-da-ab	62. Marsh and swamp of reeds give
63. [tul-tul] ne-bi sig-ab-da-ab.	63. Pools of give.
64. dingir asnan-na. sig-ab-da-ab.	64. Grain of give.
65. [?] tud ?-né-né-bar sig-dim-da-ab	65. give.
66. é-gal-la zig sú-ud-gál sig-dim-da-ab	66. Unto the royal palace life unto far
uri-ki. . . .	away days grant; into Ur ¹ come.
67. mu-na-an-sig ^a en-lil mu-na-an-sig	67. He gave, Enlil gave; unto Ur he came.
uri-(ki)-šú ba-ara	
68. id-da a-ga mu-na-an-sig	68. A canal of floods he gave.
69. a-sag-ga se-gu-nu ² mu-na-an-sig	69. A field of abundant grain he gave.
70. id-da ha-dim-ḫar-nim (?) mu-na-an-sig	70. A canal of fish he gave.

1. The text has ses^a en-ki not ses-unu-ki, possibly an error! Ur was a city in the vicinity of Eridu and we may possibly have here a new ideogram for Ur.

2. Cf. gan-e se-gu-nu-a mi-ni-in-dû, the field with abundance of grain he has adorned, RADAU, BE. XXIX 2, 28. Also SBP. 334, 11.

- | | |
|--|---|
| 71. <i>giš-gi</i> ¹ <i>gi-sún gi-ni mu-na-an</i> <i>sig</i> | 71. Marsh and swamp of reeds he gave. |
| 72. <i>tul-tu</i> ¹ <i>l.</i> <i>ne-bi mu-na-</i>
<i>an- sig</i> | 72. Pools of he gave. |
| 73. <i>d.ášnan-na</i> <i>mu-na-an- sig</i> | 73. Grain he gave. |
| 74. ? ? <i>né-né-bar mu-na-an- sig</i> | 74. he gave. |
| 75. <i>é-gal-la zig-su-ud-gál mu-na-an-</i>
<i>sig</i> | 75. Unto the royal palace life unto far
away days he gave. |
| 76. <i>la-za d.enn-lil</i> | 76. thy oh Enlil |
| 77. [. . . . <i>d.</i>] <i>nannar d.sin-e</i> [?] <i>za imin</i> . . . | 77. Nannar, god of wisdom,
thy seven |
| 78. <i>za-za</i> <i>i d.</i> | 78. thy |
| 79. <i>d.áš-im bàr-e</i> <i>15 ib</i>
‡ <i>ki-šù-bi-[im]</i> | 79. God of the new light <i>15 ib</i> |

It is a lamentation.

1. *giš-gi* in a catchline at the end of a tablet of omens concerning a river, K 116 (DA.70), denotes a kind of marsh:

šumma ḫanu ṣalmu ina giš-gi ittanmar nêšu innadar, if a black reed appear among the canebrake (?) a lion will rage.

II

HYMN TO NINIB IN MEMORY OF HIS CREATING THE CANALS AND SUPPLYING THE EARTH WITH IRRIGATION

Text published by Hugo Rabat, BE XXIX n° 2 and 3, variants.

For my text I have used BE XXIX n° 2 as the basis of lines 1-21 and from here to the end n° 3 rev. 3 ff. with the aid of n° 2 rev. and the duplicate VAT 172 + 232 + 435 + 747 published by RUSNER, SBH. n° 74. Rabat, who discovered the variant text of Berlin has transliterated and translated the original and the variant. BE. XXIX, 63-74.

Oby.

- | | |
|--|--|
| 1. <i>ud-bi-a a-silim ki-ta-du a-ḫar-ra nu-um (?)</i> | 1. Once upon a time healing waters which come from the earth [watered] the fields no more. |
| 2. <i>a sed¹ du-du du-ù ud-zal-li-da-dim kùr-ra ri-a² ba-ni-ib-ila-a</i> | 2. Cool waters causing abundance, which as the morning light are brought unto a barren land. |
| 3. <i>dingir kalam-ma ba-lah-gi-eš-a</i> | 3. Which the gods of the land caused to flow. |
| 4. <i>gisal dusu-bi mu-un-lal-eš-a</i> | 4. [For which] men bore spade and labourer's basket. |
| 5. <i>ḫar-ra-ám èš-ḫar-bi nu-me-a</i> | 5. And their pay ³ was |
| 6. <i>uku kud-bi-sù é-galu gù-ba-an-de</i> | 6. The people wailed in their habitations because they (the waters) were cut off. |
| 7. <i>ididiḡna nam-gu-la šù sag-bi nu-me-e</i> | 7. Of the Tigris its floods are not. |

1. Cf. Gud. Cyl. A 2, 8.

2. For *é-ri-a*.

3. For *èš-ḫar*, salary, v. LUCKENBILL.

AJSL, 23, 314; KLAUBER, LSS. V3, 84;

HROYNÝ, WZKM. XXV, 319 ff.

- | | |
|---|--|
| <p>8. AB + X <i>kár-ri galu nu-sar-e</i> (?)</p> <p>9. <i>sag-gar hùl-a gar nu-sar-e</i></p> <p>10. <i>id tūr-tūr-ri šu-luğ gal'-li ne-in-aga sahar nu-mu-da-an-zi-zi-i</i></p> <p>11. <i>gan-zid-da a-nu-šub-šub ¹-bi e-aga nu-gál-la</i></p> <p>12. <i>kūr-kūr-ri abšin-na nu-gub-bu še-bir-a ² i-im-aga</i></p> <p>13. <i>en-e giš-tuk-pi-maḥ im-gub-bi ³ [be-lu u-zu-(un-šu) rabī-ti iš-kun-ma]</i></p> <p>14. <i>⁴nin-ib dumu ⁴en-lil-lá-ge gal-bi ⁴ ni ⁵-mal-mal [ilu ninib be-lum mar ilu enlil ra-bi-iš iš-ta-nak-kan]</i></p> <p>15. <i>gu-ru-um ⁶ dág-kūr-ra mi-ni-in-aga ⁷ [(gu-)ru-un (ab)-nišadi-i iḫ-ru-un.]</i></p> <p>16. <i>imir-šig-šig-ga-dim á-ne ⁸ in-sud-sud-e ⁹ [ki-ma ir-pi-e-ti ¹⁰ muḫ-ḫal-pi-ti ina ram-ni-šu i-šad-di-ḫu]</i></p> <p>17. <i>bad-maḥ-dim kalam-ma-igi ba-ne ¹¹-in-'gub] [ki-ma du-ur ra-bi-i pa-an ma-a-ti i-zi-ir]</i></p> | <p>8. The cities (?) mourn (?) and men plant no more.</p> <p>9. The hungry and the sorrowful plant no more.</p> <p>10. The little canals where men perform hand-washings, give life to the soil no more.</p> <p>11. The sacred plain water falls not upon; the making of canals is no more.</p> <p>12. The lands bear verdure no more, weeds (?) they create ”.</p> <p>13. The lord lent his great ear.</p> <p>14. Ninib son of Enlil acted with majesty.</p> <p>15. Heaps of stone of the mountain he heaped up.</p> <p>16. In his own strength he strode as an onrushing storm cloud.</p> <p>17. Before the land like a mighty city-wall he stood.</p> |
|---|--|

1. *šub* perhaps for *šug*, to water; v. LANGDON, *Sum. gram.* § 41 g) and p. 242.

2. Here begins SBH. 71 obv. 2 [*še-] bir-ri*, probably a kind of obnoxious plant.

3. Var. *in-gub*.

4. Var. *gal-bi-ši*, v. *Sum. gram.* § 83.

5. Var. *in*.

6. Var. *un*.

7. Var. *gar*.

8. Var. *im-bi*.

9. RADAU's text has *gid-gid-e*; cf. CT. XVI 43, 68; KING, *Magic*, 12, 6; 30, 24.

10. For *ir-pi-e-tu*, cf. also B. M. 82-3-23, 151 in KING, *Creat.* LIV.

11. Var. *ni*.

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|--|--|
| <p>18. <i>a-bal ki-sar-ra mu-ni in-gar</i>
 <i>ina pilakki¹ ki-sar-ra is-hun²</i></p> <p>19. <i>ur-sag-e mu-un-gun uru ur-lu</i>
 <i>ni³ du⁴</i>
 <i>kar-ra-du ik-nu-un maha-a⁵</i>
 <i>mit-ha-ris ih-ni</i></p> <p>20. <i>a-kalaq-ga daq-un-da ab⁶-di</i>
 <i>me-e dan-nu-ti ab-ni is-be⁷</i></p> <p>21. <i>i-de-su a-kur-da er⁸-su ki-a nu-un</i>
 <i>bad⁹-e¹⁰</i>
 <i>i-na-an-na mu-u da-ris is-tu ir</i>
 <i>ši-ti ana sadu ul-il lu-u</i></p> <p>22. <i>ni-bir-bir-a¹¹ gun-ha-ni-in</i>
 <i>nigun</i>
 <i>sa-u-sap-pi lu-up-tah lu-ir</i></p> <p>23. <i>kūr-ra sug-ga¹² la-ni-in</i>
 <i>gi-a¹³</i>
 <i>sa-ina ši-rim u ba-ma-a-tu-māl</i>
 <i>lu-u</i></p> <p>24. <i>mu-un-ur-ur¹⁴ didugna¹⁵-a¹⁶ im-</i>
 <i>dub¹⁷</i>
 <i>iḫ-mu-um-ma ana uru-i-di-iq-lat</i>
 <i>it-ta-di</i></p> <p>25. <i>a-gū a-ḫar-ra i-ni-in- [sūg]</i>
 <i>mi-i-lu u-ga-ri im-ki-ir</i></p> | <p>18. With the mass he taught the world</p> <p>19. The hero heaped the stones and
 builded straightway a city</p> <p>20. With many waters the Annu he
 satiated.</p> <p>21. In those days waters from hell rose
 not to the earth-mountain forever</p> <p>22. But whom he scattered he gathered</p> <p>23. The waters which in field and
 highland he made to fill the
 streams,</p> <p>24. He conducted and into the Tigris
 poured.</p> <p>25. The floods watered the fields.</p> |
|--|--|

1. Var. *mi*.
 2. The scribe has written *AN-¶* probably by distraction.
 3. Suppress MEISSNER, SAI. 7409 and read *kisarru*.
 4. ², the variant appears to have *im-da-di*.
 5. For *sehū* active in the *kal*, cf. *asha-ka*, I satiated thee, CRAIG, RT. 6, 7. *Isbe-Ea-bēli*, 'Ea my lord has satiated'; *Išbi-erra*, 'He has satiated the city', name of the first king of the dynasty of Isin.
 6. This is the only passage where

bad appears as a verb for 'go up, be high', *elū*. As adj. *sakū*, *elū*, CT. XII 12 a 29; II R. 30 g 9; CT. XVI 12, 24.
 This meaning for *bād* may possibly go back to the notion of a *high* wall, *bād* = *duru*, a derivation advocated in my *Sum. Gram.* 205.
 7. Var. *ri-[a?*
 8. Var. *sug-zag*.
 9. Cf. II R. 32 g 12.
 10. Var. *ur-ur*.
 11. RADAC's copy has here and in line 7 *TIG-ḪAR* not preceded by the sign *MAS*.
 12. Var. *sū*.

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| <p>26. <i>i-de-sù ul-da nig ki-sar</i>
 <i>i-na-an-na umišamma ki-ša-a-ir</i></p> <p>27. <i>lugal kalam-ma en ^dnin-ib-ra</i>
 <i>sir-?-bi-šù mu-un-ši¹-hul-li-eš</i>
 <i>šar-ri ina risati u hida ti (?) ha-du-u</i></p> <p>28. <i>gan-e še-gu-nu-a mi-ni-in-dim</i>
 <i>..... ū-ban-ni</i></p> <p>29. <i>EBUR-iš giš šar-ge gurin mi-ni-in-</i>
 <i>ila</i>
 <i>in-bi..... ti ū-ša-aš-ši</i></p> <p>30. <i>gur dū-ri² gūn im-mi-in gur-gur³</i>
 <i>..... ti-li ū-gar-ri-in</i></p> <p>31. <i>en-e kalam-ta kār im-ta-[-?]⁴</i>
 <i>[..... ma-a-ti ka-a-ra uš-te-ra-a]</i></p> <p>32. <i>dingir-ri-e-ne har-bi⁵ mu-un-si-</i>
 <i>[-ig⁶]</i>
 <i>[..... ka-bat-ta-šu-nu iṭ-ti-ib</i></p> <p>33. <i>^dnin-ib a-a-ni ni-me-ib (?).....</i>
 <i>[..... ^dnin-ib-ge sū-ud-bi-šū šu-</i>
 <i>mi-ni-in-gāl-li-eš]</i>
 <i>[..... ana bēli ilu ninib ana rūkēti</i>
 <i>ilabbīnu-ši</i></p> <p>34. <i>ud-bi-a sal-e dagal-a sá-nam-mi (?) -</i>
 <i>ib-dūg⁷</i>
 <i>..... zinnistum rēmu iksudas-</i>
 <i>summa</i></p> <p>35. <i>^dnin-mah-e ki-us-dūg-ga-a-ni ū-</i>
 <i>nu-mu-un-ši-ib-tūg-tūg]</i>
 <i>ilat ninmah ašar ridūti-šu ul iṣallal]</i></p> <p>36. <i>kin-kin dugud-dim bar-ba</i>
 <i>[ni- nad]</i></p> | <p>26. And so now daily all the world,</p> <p>27. Unto the lord of the land with joy
 and gladness rejoices.</p> <p>28. The plain with abundant grain he
 created.</p> <p>29. At harvest-time the gardens he
 caused to bear fruit.</p> <p>30. The granaries on the hills he stored.</p> <p>31. The master in (our) land erected a
 dike.</p> <p>32. He made content the minds of the
 gods.</p> <p>33. Ninib his father..... [adored]⁸</p> <p>34. In those days woman was touched
 not by compassion.</p> <p>35. Ninmah in the place of begetting he
 embraced not.</p> <p>36. Now (?) like a meteor beside her
 [he lies].</p> |
|--|---|

1. Var. omits.

2. Var. no. 3 rev. 30 *dū-ne*. We have here two dialectic variants for *dul*; on the one hand *dul* > *dur*, § 44; *dul* > *dun*, § 45.

It would appear from this passage that the original word for *tilu* is *dul* not *dū*, cf. *Bab.* IV 27.

3. Var. SBH. 123 rev. 13.

4. RADAU, *gūr*.

5. Sic! *bi* referring to persons in the plural, § 160 and p. 108.

6. So RADAU, and cf. *Sum. Gram.* 238, sig 5.

7. Var. *sá-ū-ga-ni-ib-dūg*.

8. The variant has another version "Unto the lord Ninib afar off they bowed down".

37. <i>é-lu kûr-gir-nu-gál-la-ha</i>	37. Wading in the land where not (not) saw (has) equal.
38. <i>û-mu-un á-mah-a-ni</i>	38. The lord has might.
39. <i>ur-saq-gal-an-dim-la-ha-na</i>	39. The heart renewed like heayana.
40. <i>ul-? súr-di-ara ul-duh-la</i>	40.
41. <i>en-? mu-ul-lil-la-men saq-e-du</i>	41. The lord Enlil adorned his head with a crown.

III

AN INCANTATION IN THE "HOUSE OF LIGHT" AGAINST THE EVIL EYE

Edin. 09.405-33

1. <i>igi ad-gir igi lû-gal ad-gir</i>	1. The eye <i>ad-gir</i> , the eye a man has . .
2. <i>igi galu niq-hul-dim-ma ad-gir</i>	2. The eye afflicting man with evil the <i>ad-gir</i> .
3. <i>an-e ba-teg imir-nu-seg-seg ki-ba- teg û-bil nu-ma-di</i>	3. Unto heaven it approached and the storms sent no rain; unto earth it approached and the fresh ver- dure sprang not forth.
4. <i>gud-dé ba-teg sab-bi im-duh</i>	4. Unto the oxen it approached, and their herdsman was undone.
5. <i>é-tûr-ri ba-teg ga-tab-ba-bi-im nu- tah</i>	5. Unto the stalls it approached, and milk . . . was no longer plentiful.
6. <i>amas-su ba-teg gûn-bi im -lam</i>	6. Unto the sheepfolds it approached and its production
7. <i>bâr-ra ba-teg á-kalag uku mu-[un]- an-sar</i>	7. Unto the homes (of men) it approach- ed and vigor of men it restrain- ed.
8. <i>ki-el-ra ba-teg tûg mu-un-an-kar</i>	8. Unto the maiden it approached and seized away her robes.
9. <i>mes-rû ? i-? mu-nu-sig kib-lal¹ mu-un-si-il</i>	9. Unto the strong man severed.
10. <i>á-sar-lû-dug-e igi-im-ma-an-sig</i>	10. Marduk beheld it.
11. <i>niq-ni-zu-a-mu û za-e in-ga-zu-ba</i>	11. What I know thou also knowest.

1. So the text. Not *ME*.

12. <i>imin a-še ummar-ri egir giš-gaz-kam</i>	12. Seven vases of meal-water behind the
13. <i>imin a-še ummar-ri egir dāg HAR²-kam</i>	13. Seven vases of meal-water behind the grinding stones.
14. <i>iū-ta u-me-ni-sār</i>	14. With oil mix.
15. <i>ka-ta ū-me-ni-sir</i>	15. Upon (his) face apply.
16. <i>nam-sub-ta</i>	16. As thou sayest the curse,
17. <i>tiḡ galu-giḡ-ra ū-mu-ni-lāl-[e]</i>	17. (Thy) neck toward the sick man raise.
18. <i>d. nin-tin-diḡ-ga-gi ū-mu-ni-lāḥ</i>	18. May the queen who gives life to the dead purge him.
19. <i>ḡ? -mu-dub-ra tab-ba-ri mu-</i>	19.
20. <i>ḡ-gu-nu-ra giš mā-ni nun-mu-ū</i>	20. May Gunura her boat
21. <i>tū én é-sir-ru</i>	21. Curse. Incantation of the house of light.

IV

INCANTATION IN THE "HOUSE OF LIGHT", AGAINST THE HARLOT OF INNINI

Edin 09.405-2.

This incantation in the 'house of light' against the harlot of Innina¹ Ishtar, is extremely valuable as the earliest and most important description of the female incarnation of lasciviousness. Sumero-Babylonian religion represented the male and female principles of this aspect of human sin by the demons *lil-la* and *ki-el lil-la* (ASKT. 88, 30 f.), the former representing the temptation of woman and the latter, the servant of *lilū ardat lili*, the temptation of man. In the evolution of Babylonian magic it is the *ardat lili*, or the harlot who becomes most prominent. We see her in this early Sumerian text described as a beautiful woman (*ardatu damḡatu*) haunting the streets and enticing her lover in his sleep. Both the *lil-la* (*lilū*) and the *ki-el lil-la* are represented in the original mythology as unmarried (ASKT. 88, 30, ². In the later period there grew up beside the 'servant of *lilū*' another vague female principle of *lilū*, called the *lilitu*, a Semitic feminine formation of *lilu* and translated into Sumerian by *sal-lil-lá* (*Maḡlu* I 138). The word rapidly displaced the earlier *ardat lili* and passed into the other Semitic languages as a female demon of darkness and lust. When the Sumerian for *ki-el lil-lá* is employed for *lilitu* and the scribe wished to write both *lilitu* and *ardat lili* in the same line he employed for the

1. In *Bab.* IV 188, col. II 1, this harlot is called the 'hand of Ishtar'.

2. *Bab.* IV, 189.

latter the Sumerian word *ki-el ud-da-kár-ra*, or 'maid of darkness'. The connection of *lilitu* with the idea of darkness was further promoted among the Semites by the popular erroneous derivation from *lail*, 'night'. The harlot's evil machinations were, however, conceived of as carried on after sunset from the earliest period and a man seduced by the vision of lust was purified in the 'house of light'. The text here published is closely allied with commentaries on an incantation against the harlot published by me in *Babylonica* IV 185 ff. See also no. 194.

Obv.

- | | |
|--|--|
| 1. <i>ki-el sag-ga' sil-a gub-ba</i> | 1. The sacred maid stands in the street. |
| <i>ki-el kar-lil 'innina durun-bad (?)</i> | 2. The maid harlot of Innina stands on |
| <i>gub-ba</i> | the wall, |
| <i>ab-sar-ra-ám ab-sar-ra-ám</i> | 3. Fatted cow, fatted cow is she |
| <i>ab-sal-la-sar 'innina kam</i> | 4. Fatted cow of Innina is she. |
| 3. <i>e-nun-mah' enki-ga gu-ki-el-dür-a ni</i> | 5. Maiden who in the house of the |
| <i>gissar-ab-a du-gür-ru-ám'</i> | mighty prince of Eridu dwells, |
| <i>nad'-ni, ... dim-uru-sag-ga-ám'</i> | 6. Like the verdant garden bearing |
| <i>sib-edin-na an-dül-?ám</i> | seemliness she is. |
| <i>dim-mu-un-igi-lal dim-sag-kenag-</i> | 7. Her bed like is made in the |
| <i>-kam (?)</i> | holy city. |
| 10. <i>su-mu-un-igi-lal su-sag-kenag-kam</i> | 8. Shepherdess of the plain, protection |
| <i>gür-mu-un-igi-lal gür-sag-kenag-kam</i> | of is she. |
| <i>güsi-lu azag-ga-gám (?) gü-za-in-na</i> | 9. The limbs of a man she looked |
| | upon; limbs of one beloved are |
| | they. |
| | 10. The hand of a man she looked |
| | upon; hand of one beloved is it. |
| | 11. The foot (of a man) she looked |
| | upon; the foot of one beloved is it. |
| | 12. At the holy threshold, ... of |
| | lazuli, |

1. *ud-da-kár-ra* — 'Suppression of light'. In this connection, v. SMITH, *Miscel. Texts*, 14 rev. c. 4-6; *én ki-el ud-da-kár-ra-[ge] nu-gig ud-da-kár-ra zu-ne*, curse of the 'maid of lilitu', the harlot who 'knoweth' in darkness. For the demon of lust and chief female demon in Hebrew, Aramaic, late Hebrew and Mandaean incantations, see the *Jewish Encyclopedia* VIII 87; SCHWAB in PSBA. 1890, 302 and HYVERNAT, ZK. II 135.

2. Cf. CT. XV 18 rev. 6; BA. V 680, 7.

3. Cf. Gud. Cyl. B 16, 15.

4. For this sign v. CT. VIII 34 B 12.

5. Gula is mother of *urú-sag-gá*, SBH. 93, 4; cf. 12, 11.

6. For *šar* in the sense of 'fat', cf. IV R 20, 26.

- AN-AL *ki-i-dür e-ne-ni*
- šag kenag pār-pār-ri-ne*
13. *šag kenag IB i-i-ri-ne* 13. place of she has gone forth.
- šag kenag an-ta imi-duḥ-dim meš-ša* 14. Her beloved lay in repose.
- *kalag a-gi-dim ḥen-ra-ra* 15. Her beloved was disposed⁶.
- ^d*asar-lù-dug-e igi im-ma-an-sig* 16. Her beloved from above like
- a-a-ni ^den-ki-ra é-a ba-ši-in-tur* 17. the strong man like a deluge she overwhelmed.
- gù-mu-na-de-e* 18. Marduk beheld it.
20. *a-a-mu ki-el šag-ga sil-a gub-ba* 19. To his father Ea, into the house he entered, and wailed.
- ara min-kam-ma ub¹-te-dug* 20. " Oh my father the sacred maid stood in the street ".
- a-na ib-bi-en-na-bi nu-zu a-na ba-ni-ib-gi-gi* 21. Twice he spoke thus.
- ^d*en-ki-ge dumu-ni ^dasar-lù-dug* 22. " What he has said I know not, how I shall restore him (I know not). "
- mu-na-ni-ib-gi-gi* 23. Ea answered his son Marduk.
- dumu-mu a-na nu-zu a-na a-ra-ab-taḥ-e* 24. " Oh my son what know I, what shall I add to thee ?
25. ^d*asar-lù-dug a-na nu-zu a-na a-ra-ab-taḥ-e* 25. Oh Marduk what know I, what shall I add to thee ?
- nig-ni-zu-a-a-mu ^ùza-e in-ga³-e-zu* 26. Whatsoever I know thou also knowest.
- ia áb azag-ga ga áb-šilam- ma⁴* 27. Fat of the sacred steer, milk of the cow.
- ia áb-a ia áb-làḥ dib* 28. Fat of a steer, fat of a white steer, take.
- ia ALAN-sig-sig⁵-bi a-ba-ni-de* 29. With fat his limbs anoint.
30. *gab ki-el-la a-mi-in* 30. The breast of the maiden (turn away).
- ki-el ig-tāg a-nam-mu-un-mir- . . . me-en* 31. Maid who opened the door mayest thou disperse ".
- dumu er-pad-da-ni nam-mu-un-TUR-LUL* 32. The son (of his god) who wept may sigh (?) no more.

1. DUL with value *ub*?

2. *ù* is a Semitic loan-word here. Cf. Bab.III 15, 26.

3. *inga* for *imma*, v. LANGDON *Sum. Gram.* § 40 d.

4. Cf. CT. XVII 12, 30, and strike the interrogation in SAI. 6632.

5. Cf. Br. 7020 and for the probable reading *gen, den*, V. SBP. 12 n. 2.

6. *rig* > *ri* = *ramû*.

eqit-ma kàs¹ lu-mu-ne-su-le
tu en-e-si-ti

33. Behind me the wandering demon
may one cause to perish.
Curse. Incantation of the house
of light.

V

HYMN TO THE MOON GOD

Edm. 09.405.32.

- | | |
|--|--|
| 1. <i>lugal-gud igi- ha igi-mu-ur</i> | 1. Mighty king with eye of eye
of |
| 2. <i>ù- . . . na- . . . dug</i> | 2. Oh . . . speak . . . to . . . us. |
| 3. <i>alan (?) ašag-gi-par-dug-ga tu-ud-da</i> | 3. Bright . . . creator of the light of
goodness. |
| 4. <i>en-nir-gál dingir-ri- . . . ge</i> | 4. Lord excellent among the gods. |
| 5. <i>ù- na- ne- taḥ</i> | 5. Oh unto us add increase. |
| 6. <i>āb-za-za² amas-ašag-ga gā</i> | 6. ox of the sacred stall |
| 7. <i>šag-ašag dingir-ri-ge pad-da.</i> | 7. Thou whom the pure heart of the
gods didst name. |
| 8. <i>za-e ma-zu dumu an-na me-en</i> | 8. As for thee thou knowest
child of heaven art thou. |
| 9. <i>dug-ga-zu dū dingir-ra- . . . ta</i> | 9. Thy command in the chamber of the
gods, |
| 10. <i>kì nu- gi- . . . gi- . . . dam</i> | 10. Returns not to its place. |
| 11. <i>enim-zu ni an-ta gā-dim</i> | 11. Thy word in heaven itself like |
| 12. <i>sangu nu-rū- . . . rū- dam</i> | 12. Priest cannot measure. |
| 13. <i>gis-ur-sig nitaḥ ban-na ta</i> | 13. Vigorous one, hero beneficent |
| 14. <i>lugal-mà bar-ma li-li dim</i> | 14. Oh my ruler at my side |
| 15. <i>dumu uri-(kì)-ma me- . . . en</i> | 15. Child of Ur art thou. |
| 16. <i>. gar dumu lal-? lugal-mà</i> | 16. my ruler |
| 17. <i>šab ad-da galu-šid ma-an- . . . da</i> | 17. Shepherd, father, thou who life hast
given (?), |
| 18. <i>kì-zi-ma ad-da- . . . mà</i> | 18. my father. |
| 19. <i>galu nam-mū-dug (?) ab ri</i> | 19. Thou who creative power |
| 20. <i>lugal-mu zu</i> | 20. Oh my king thy. |

1. For *kàs* = *lasimu*, a demon, v. CT XVI 34, 219.

2. An animal, in K.117.32 (Bab. II, pl. II) between *imмерu* sheep and *aribu* raven.

VI

HYMN TO TAMMUZ AND INNINA

Edin. 09.405-27

Obv.

1. <i>ur-sag kùr-ra ne¹-zu šì-ir-ri</i>	1. Hero! in the earth thy strength is surpassing.
2. <i>su-pad-e kùr-ra ne-zu šì-ir-ri</i>	2. Increase-named in the earth thy strength is surpassing.
3. <i>an-na ur-bi-a ne-zu šì-ir-ri</i>	3. In heaven straightway thy strength surpasses.
4. <i>ki-a ga-ba-bi-a ne-zu šì-ir-ri</i>	4. In earth . . . thy strength surpasses.
5. <i>me-gal-ga-al di-ne-ir² pad-e-a</i>	5. who announces the great decrees of the gods.
6. <i>me-gal-ga-al di-ne-ir pad-e-a</i>	6. who announces the great decrees of the gods.
7. <i>me-e ara ù-na-an-su</i>	7.
8. <i>ne-ir-ma-al³ ki-ba-al</i>	8. eminent in the hostile land ⁵ .
9. <i>dingir mah mi-en SAL + KU-zu e-ri-da⁴ su-ḥa</i>	9. mighty god art thou; thy sister in begetting.
10. <i>dingir mah mi-en SAL + KU-zu e-ri-da su-ḥa</i>	10. mighty god art thou; thy sister in begetting.
11. <i>MAL-LIL-ki-gà dū-zi me-en</i>	11. thou art.
12. <i>di-ne-ri-ni</i>	12. his god.
13. [za?]-e an-ki-a ni-ir-mà-al	13. Thou in heaven and earth art heroic.

1. Possibly a var. of *né* = *emuḫu*.

2. For *dingir* > *dimir* > *dinir*, a case of assimilation of *m* to the dental *n*, § 53a).

3. Var. of *nir-gál* = *etillu*.

4. Cf. *nin-eri-da*, Gud A 1, 2.

5. *ki-ba-al* refers here unmistakably to the nether world. It is, therefore, extremely probable that the phrase *ki-bal-a sud-sud* = *sāpin mat nukurti*, "conquer-

or of the hostile land" (IV R. 26 n° 1, 1), refers to Nergal as the lord who triumphs over the powers of Hades, as JASTROW maintains. The same title may be applied to any solar deity, Ninib, Šamaš, Tammuz, Nergal. *ki-bal* or Hades must not be confused with *kùr nu-šeg* = *mat la magiri*, "land of the enemy", IV R. 24 n° 1, 57.

14	<i>... u KL-ur-kl-ur³ iqi-zul-di</i>	14	<i>... a kindly eye upon the suffer-</i> <i>ing cast (?)</i>
15	<i>... u KL-ur-qi-zul-di da sar-di</i>	15	<i>... a kindly eye upon the suffer-</i> <i>ing cast (?)</i>
16	<i>bu-a u-qa u-dib-ba-ra teg-a</i>	16	<i>... unto the bound draw nigh,</i>
17	<i>kar-dim u-dib-ba- ra teg-a</i>	17	Grown up in <i>... unto the</i> <i>bound draw nigh.</i>
18	<i>e-ri-a dim u-dib-ba-ra teg-a</i>	18	Grown up in the desolate house unto the bound draw nigh
19	<i>sab-dim-ja-ja su-mu-un-à te</i>	19	Grown up in <i>... thou hast</i> <i>received</i>
20-22	<i>... me-en etc.</i>		

Rev.

1.	<i>...</i>		
2.	<i>...</i>		
3.	<i>... ne-za-ra</i>	3.	<i>... unto thee.</i>
4.	<i>... an... zu</i>	4.	<i>... knowest.</i>
5.	<i>... bi-azaj-ra ma-ra-sir</i>	5.	<i>... unto the holy ... hasten</i>
6.	<i>... iqi-ù-di¹ tu-da a-su-ra-ba</i>	6.	<i>... for admiration created</i> <i>asuraba²</i>
7.	<i>... su-mi pad-e a-ma-si en-da-hu-</i> <i>la.</i>	7.	<i>... called, the sheep stalls</i> <i>thou makest glad.</i>
8.	<i>... tu-ùr lù-gal-mu ma-zu hi-pad-</i> <i>di</i>	8.	<i>... oh my lord thy name I</i> <i>will proclaim.</i>
<hr/>			
9.	<i>... du-da ki bu- bu- a</i>	9.	<i>... to go, to the nether world</i> <i>hasten.</i>
10.	<i>... in du-du-da ki-bal ùr-ru- ri</i>	10.	<i>... to go, to the hostile land</i>
11.	<i>ka-sa-na ana-ka³ dib-ba- zi</i>	11.	<i>... queen of heaven</i>
12.	<i>mu-gi-ib-e e-a i-gu-ub</i>	12.	The virgin in the house <i>stood.</i>
13.	<i>ù-dib-ba SAL-KU tu-ùr mu-gi-i-ba</i>	13.	In sorrow the sister entered, she the virgin.
14.	<i>mu-ud-na ka-sa-an-na-ka⁴ KU nu-</i> <i>bi gig-ga</i>	14.	The consort of the queen of heaven...
15.	<i>ù-bi-a lù-li-el-da gu-na-sa-na mu-</i> <i>un-di-di</i>	15.	And also with the <i>lilu</i> -demon <i>... she</i> <i>hastened.</i>

1. Cf. CT XV 9, 17, syn. of *agu*,
turban.

2. Cf. SBP. 120, 1.

3. *ù-di* var. of *u-di*, Br. 9359; Gud. Cyl.
A20, 30.

4. Contracted from *kasan ana-ka*.

5. Cf. *ansura-mu*, n° 7 IV, 17.

- | | |
|--|--|
| <p>16. <i>ku-da-ra-ab-mu ne-na ka-si-sa-na</i>
<i>mu-un-di-di</i></p> <p>17. <i>udu-še-da¹ mu-na-ab-du e-di ù-di</i>
<i>gu-a-me-en</i></p> <p>18. <i>dum-mu ga-ša-an-su mu-un-na-ab-</i>
<i>du e-di² ù-di gu-a-me-en</i></p> | <p>16. she hastened.
[I am unable to interpret the remaining
lines.]</p> |
|--|--|

VII

Edin. 09.405-7. Fragment of a classical liturgy.

VIII

Edin. 09. 405-26.

This fragment of a Nana or Istar liturgy belongs to the series *urú am-ma-ir-ra-bi*, “The city which has been plundered”, and is apparently the tenth tablet of that series. Series of this kind ordinarily have only six tablets and I know of no other series containing so many as ten tablets. Inasmuch as this text ends with a catch-line, it cannot be the last tablet of the series. The series is entered in the catalogue of liturgies, IV R 53 a 45, immediately before the series *im-ma-al gù-de-de*, likewise an Istar liturgy, edited in SBP no. III. The liturgy *edina ú-sag-gà-ge*, “In the plain the priestess (wanders)”, apparently entirely devoted to the Tammuz cult, is registered in the same list at line 52. The series to which our tablet belongs is closely related to REISNER, SBII, no. 43, an Istar liturgy of wailing for Erech, into which the myth of the descent of Istar into Hades has been worked³. It is highly probable that the references to Tammuz in this fragment are merely accidental and worked into a longer liturgy concerning the devastation of Erech and the wrath of Istar.

Obv.	Obv. VIII.
1. <i>mu-tin</i>	1. the maid of
2. <i>ša ar-da-tum</i>	3.
3. <i>maš na sal</i>	4. strong, maid of
4. <i>kalag-ga mu-tin</i>	5. Queen, great scribe,
5. <i>gašan dup-šar mah</i>	
6. <i>gašan dup-šar mah nin kalag-</i> [<i>ga</i>]	6. Queen, great scribe, princess heroic

1. For *šega*, § 50.

2. For *egi* = *rabû*.

3. See ZIMMERN, *Tamûz Lieder* 249.

7	<i>nin</i> <i>LI</i> <i>nin</i> <i>III</i>	7	
8	<i>kullab-ka-ne-in-dur-me-</i> <i>ne-mu-tin mu-ki-ga-men</i>	8	Kullab I rule, maid of Erech am I.
9	<i>(ha-ti)</i> <i>ar-da-tum</i> <i>uruki ana-ku</i>		
10	<i>é-a-ba-lu-ga</i> <i>al</i> <i>(ne-mu-dur-me-ne)</i>	10	The temple of Aralu I rule.
11	<i>é-dur-sab-ba-ga</i> <i>al</i>	11	E-dursabba I rule.
12	<i>bad-gur-gur-ki-ga</i> <i>al</i>	12	The of Badgurgur I rule.
13	<i>é-zul-ka-nag-ga-ga</i> <i>al</i>	13	E-zulkamagga I rule.
14	<i>mu-ki-ga-na-men mu-ki-ga-na-</i> <i>men mu-tin men me-e mu-ki-</i> <i>ga-na-men</i>	14	Of Erech am I, of Erech am I, a maid am I, of Erech am I.
15	<i>sa</i> <i>(uruki ana-ku sa uruki)</i> <i>ana-ku ar-da-tum ana-ku sa</i> <i>(uruki) anaku</i>		
16	<i>mu-ki-ga-ga-a-ba-men mu-tin</i> <i>men sag?-a-na</i>	16	Of Erech its bride am I, maid am I.
17	<i>sa ul¹ kal-lat su anaku ar-da-</i> <i>tum ana-ku su-mi-ru bu-us</i>		
18	<i>kullab um-me-da-lu-na-men mu-tin</i> <i>men ù (er-de)</i>	18	O! Kullab its begetting mother am I, maid am I.
19	<i>sa ul ta-ri-ti-su ana-ku ar-da-tum</i> <i>ana-ku u-nam-za</i>		
20	<i>é-mu-a-da-ma-ab-la-as de-ib-lal mu-</i> <i>tin men me-e mu-ki-ga-na-men</i>	20	My temple as a public square I have made unholy, maid am I, of Erech am I.
21	<i>bi-ti ana ri-bi-ti lu-ù-hat-ti² ar-da-</i> <i>tum ana-ku u-ru-ka-ti ana-ku</i>		
22	<i>kùr kullab-ka-às ne-ib-lal mu-tin</i> <i>na-men³ me-e</i>	22	The land of Kullab I have made unholy, maid am I.
23	<i>da-ma in-tu-ud-da-ma mu-tin</i> <i>na-men ma</i>	23	. . . who bore him . . . maid am I

1. *g²s dūr* = *bēlu*, a weapon, must be considered as the same word as *dūr* = *bēlu* to rule.

2. Sinidinnam built the great wall of Badgurgur, SAK 208 a 2, 9, and Tammuz is lord of Badgurgur, CT. XV 18, 8, and cf. *lugal-bād-gurgur-ki*, K. 11928 [CT XXV], possibly a title of Tammuz.

3. Cf. *é-zi-kalam-ma*, a temple at Kullab, KISG, LIII. no. 61.

4. *ul* = "that", § 164, here employed in the sense of *ditto*.

5. For *lal* = *latû*, v. KNEPPEL, *Gebete* II 34.

6. *namēn* is apparently a strengthened form of *men*.

24. ù ? di-su 𐎶 ar-da-tum
ana-ku

25. tu-ud-da-ma mu-tin mèn
.

26. ù-li-ti-su

27. in-tu-ud-da

28. mà-mà

Rev.

1. li

2. zi-da

3. ^d gibil-ga-meš umun ki-ga-[ge]

4. be-el ir-ši-ti

5. u-mu-zi-da ¹ me-ir-si si-di-ta

6. ina li-mi-it gi-ir-si-e

7. ^d dumu-zi ki šeš-a-na-ta mu-tin
mèn

8. it-ti at-ḥi-e-šu ²

9. šeš-mu mu-lu am-dim nad-a-ra mu-
tin mèn ù-nu-mu-un-da-tug

10. ana a-ḥi-ia ša ki-ma ri-mi ir-bi-
šu : ir-ri-du-ù ³ : ar-da-tum anaku
ul a-šal-lal.

11. ^d dumu-zi mu-lu am-dim nad-a-ra
mu-tin mèn ù

12. sag sangu-sangu na-sag ⁴ zabar-ra
mu-tin mèn nu-uš mu-un-da-ab
sig . . .

13. anšu-na ⁵ tu dib-ba-na mu-tin
mèn nu

14. a e-la-[lu si]-be ta an-aga kalag-e ta
an-aga

15. ina lal-[la-ar]ti ri-é-um mi-na-a
i-pu-uš id-lum mi-na-a a (sic) !

25. who bore him . . .

27. who bore him . . .

Rev.

3. Gilgameš lord of the earth . . .

5. Umuzida in the boundary of Girsu . . .

7. Tammuz with his(?) brother, a
maid am I

9. For my brother, who reclines like a
wild ox, I the maiden am restless.

11. For Tammuz, who reclines like a
wild ox, I the maiden am restless.

12. Unto the chiefest of the priests offer-
ing of incense I the maiden give.

13. Unto I the maiden give.

14. Alas in wailing the shepherd, what
has he done? the hero, what has
he done?

1. A title of Tammuz in SBP. 304, 15; 300, 6.

2. For *athû* brother v. KNUDTZON, *Amarna* p. 64, 65 *at-ḥa-nu*, " we are brothers " and the abstract formation *athûtu* " brotherhood ", *ibid* 64. Other references in MUSS-ARNOLT 129 a.

3. For the *niph'al* of *radû* in the sense of lie down (of horses) v. CT.XV 50a 34 *ina šibitti aibi irriddû*, in the prison of the enemy they shall lie down.

4. Var. of *ne-sag*.

5. Confirms MEISSNER, SAI. 3394.

40 4	N mu sal lu duppu 40 kam	Forty are its lines. Tenth tablet
	ur u am-ma ur-ra lu ¹	of the series <i>ur u am-ma ur-ra lu</i>
gab-ri	kama labiri	Copy of Like the original
satir-ma	barim duppu	it is written and collated
addina		Tablet belonging to addin

1. Cf. IV R. 53 a 45.

VIII bis.

The Edinburgh fragment of the Epic of creation belongs in tablet two and partly supplies the break in Mr. KING's edition page 32, line 85 ff. The text was first published and translated by SAYCE in PSBA. 1911 pp. 6 ff. Transcribed and translated by LANGDON in the *Expository Times* for March 1911 and again by LANGDON in ROGERS' *Babylonian and Assyrian Texts for the Use of OLD TESTAMENT STUDENTS*.

VIII ter.

Edin. 09.405-3. Hymn to Nisaba the grain goddess.

IX

THE SERIES " EXCELLENT ONE OF HIS PEOPLE "

The fragment of the series *nir-gál lù è-ne* catalogued in the native lists in IV R. 54 a 30 has been put together from K. 4956 and REISNER, SBH. no. 74. A third fragment K. 9315, evidently of the same series, cannot belong to the same tablet since after line 6 it appears to have a different text than SBH. 74. I have put K. 4956 with SBH. 74 since K. 4956 ends with a psalm *ersem-ma*, an ending characteristic of the last tablets of series, cf. SBP. XII. SBH. no. 74 also ends with a psalm, and the library note, " Its original is in the house of Belisunu. . . . Tablet of Belapaliddin son of Eabalatsuikbi son of Sinibni, Babylon month of Addar, tenth day ", which would also indicate the end of the series. K. 9315 is closely allied to tablet one of the series *gû-ud-nim kûr-ra*, SBP. 226, and probably belongs to the first tablet. K. 9315 l. 7 *é-ninnu* gives the correct reading for SBH. 36, 7, not *BIR* as REISNER copied. Line 11 has the name of the temple *é-me-ûr-ur* thus not agreeing with SBH. 36, 11 and it is probable that from here K. 9315 had an entirely different text. This temple occurs also in LENORMANT *Choir de Textes* 70 I 18 and

1. Cf. IV R. 53 a 45.

CT.XXV 39.9. The opening lines of this tablet have two important variants. *lù* is glossed *lu* in line one and another version of the heading occurs viz. *nir-gâl u è-ne*, translated by *etillum* (*belum*) *saḫû sūpû*. We have, therefore, of this Ninib series only the beginning of the first tablet (K. 9315) and the beginning and the end of the last (6th?) tablet.

Tab. VI. Obv.

1. <i>nir-gâl lù è-ne</i> | <i>uku-ni</i> ¹ | <i>mu-lu ta-</i> <i>zu mu-un-zu</i> ²	1. Excellent one controller of his people, who can comprehend thy form?
2. <i>e-til-lum</i> ³ | <i>ha'-iṭ ni-ši-šu</i> | <i>ḫat-tuk</i> <i>man-nu i-lam-mad</i>	
3. <i>elim-ma nir-gâl mulu è-ne mu-lu..</i>	3. Honoured one, controller of his people, who can comprehend thy form?
4. <i>elima</i> <i>umun</i> <i>ur-sag-gal</i>	4. Honoured one, lord, great champion!
5. <i>ur-sag-gal</i> [<i>nmun sig</i> ^d <i>mu-</i>] <i>ul-</i> <i>lil-</i> <i>li</i>	5. Great champion, lord, light of Enlil!
6. <i>elim-ma</i> <i>da-na-</i> <i>gà</i> ⁴	6. Honoured one, <i>danaga</i> !
7. <i>ur-sag-gal</i> <i>-al-</i> <i>ne</i> ⁵	7. Great champion,
8. <i>elim-ma</i> [....] <i>gi-</i> <i>gi</i>	8. Honoured one
9. <i>ur-sag-gal</i> <i>UŠ-BUR</i> ⁶	9. 10 etc.
10. <i>elim-ma</i> []- <i>i</i>	

Rev.

1. <i>ḫen-sed-dé</i>	1. (may thy soul) repose.
2. <i>li-ip-si-iḫ</i>	
3. <i>dé-ra-ab-</i> <i>bi</i>	3. [That thy soul] repose may they say unto thee.
4. <i>liḫ-bu-ú-ka</i>	
5. <i>dé-mu-ra-ab-bi</i>	5. [That thy heart] repose may he say to thee.
6. <i>nu-]</i> <i>uḫ liḫ-bi-ka</i>	
7. <i>er-šem-ma</i> [^d <i>nin-i</i>] <i>b-</i> <i>ge</i>	7. A psalm to Ninib.
8. <i>umun-e urú tud-tud dim-me-ir</i> <i>ka-nag-gà mu-un-ḫul-li-eš</i> ⁷	8. The lord creator of cities, god of Sumer they have made glad ⁸ .

1. There is apparently room for this insertion on K. 4956.

2. Cf. SBP. 198, 1 : 114, 41.

3. Var. *lu*

4. Var. has a Semitic translation *i-maḫ-aḫ-ḫu-u* (*sic*) for *imaḫḫû*.

5. Var. Sem. ...*ku imaḫḫarum*.

6. Var. Sem. *gaš-ga* (*sic*!) *-šu*

7. This line does not appear on SBH. no. 74.

8. Evidently a liturgical note, not a catchline.

X

K. 9257, unilingual variant of SBP, VIII rev. 18-49, a liturgy to Nergal. Line 6 has the variant *gu* for *gul* SBP, VIII rev. 28 and *a* for *i*. Line 10 gives the correct reading for the second sign of line 20 p. 23 of SBH, viz. *urugal*. The difficult sign at the beginning of l. 44 does not help us to understand the sign in the Neo-Babylonian texts, SBH 23, 25 = 20, 44. MÜSSER, SAM 6818 has read AMAR, yet the sign is clearly not AMAR. Line 44 has also *asig* instead of *gul*, i. e. *samê elûti*.

XI

K. 8644, fragment of an Istar liturgy.

XII

K. 4215, fragment of a liturgy.

XIII

K. 5209, Beginning of a liturgy to Ramman, *unum ni-zu in-hu-luh-ga*, "Oh lord fear of thee enthralls". In line 19 read *mu-ni-is si-hi-ip samê u iršitum*.

XIV

K. 8603, fragment of a liturgy to Enlil. Lines 6 ff are a duplicate of SBH. 46, 1 ff.

XV

K. 9154, Fragment of a liturgy, closely allied to the liturgy on the devastation of Ur, SBP, no. V.

Obv.

1. *gašan*
2. *gašan ma-gi-a* . . .
3. ^d*nannar* ^d*sin*
4. *gašan an-na*
5. *umun har-sag-gâ* é
6. ^d*su-zi-an-na* é
7. *gašan din-dib-ba* é
8. *gašan i-si-in-(ki)-na* é

Rev.

1. . . . *ki-ta*
 2. . . . *kalag dirig-ga* . . .
 3. . . *ki-ta ba-tu-ra a-ta*
 4. . . *za-e lugal*
 5. . . . *TUL su mâ ad ta ba-tu-ra*
-
6. *šag zu li-nu-uh har-zu-be*
 ta- ne
 - ka-bat-ta-ka lip-šaḥ*
 7. *ane dé-em-e-tûq-e*
 8. *sa-mu- u li-ni-iḥ-ḥu-ka*

9. ú-? ¹ é-kùr-ra	é	9. ^d mu- ul-lil sag-zu he- en- túg
10. é-kùr-ra	é	10. . . .ša-du etil ra-bu-ti ¹ lib-ha-ka li- nu-uh]
		11. é-kùr- ra sa-ba-ni ga-an-túg bar- ra-ni ga-[an-túg]
		12. é-kùr lib-ha-ka li-nu-uh ka-bat- ta-[ka li-nu-uh]
		13. . . .é sa-ba-ni ga- an- tug]
		14. . . . ^d mu-ul-lil sag-zu he-en- túg]
		15. . . .du-ú-ku ^d W lib-ha-ka li-[ni-ih]

XVI

LITURGY TO THE WORD OF ADAD, " LIKE A STORM HE CALLS "

K. 24 is a fragment of a large tablet, having originally two columns on the obverse and reverse, and is broken in such manner that about half of the tablet has been preserved. The columns originally contained about sixty lines. According to the library note this tablet is the second extract of the liturgy *ud-dam gù-de-de-áš*, "Like a storm he calls" and is entered in the official catalogue IV R. 53 I 27. A Neo-Babylonian copy of this series existed written upon smaller tablets. REISNER, SBH no. 41 is a duplicate of column one of K 24 and the first line preserved on that tablet is line 15 of K. 24 I. The catchline of SBH, 41 agrees with the opening line of K. 24 col. II. Evidently the Assyrian redaction contained on each tablet four tablets of the Babylonian; the same calculation being made for tablet one of the Assyrian copy, SBH, 41 is tablet five of the Babylonian copy. It is highly probable that K. 5029 (no. XIII) belongs to the first tablet of the Assyrian copy. For a duplicate of col. I 1-7 v. K. 8473, 19-23.

The series belongs to that class of temple services known as liturgies to the Word (*amātu*) or Spirit (*úmu*) of the gods. Here we have a series of lamentations to the Word of Adad in which his consort and daughter is represented as the suffering and persecuted divinity wailing for the temples and lands of Sumer and Akkad, as in the liturgies to the Word of Enlil, Bau generally appears as the divine sufferer. K. 2365 + K 2525 obv. col. I of a large tablet on which are preserved 14 lines, is a

1. Cf. Gud. Cyl. A 8, 26.

1. Text not entirely certain.

duplicate of K 24 obv. 1-7-20¹. The only variant is in line 9 where K 24a has *e-ne-em-bi-su* for *na-am-bi-su*.

Obv.

1. <i>balag-di ib-bi u-na-nam u-na-in-qa-</i> <i>na-nam.</i>	1. Alas, rage there is and glory there is!
2. <i>ma-su-hi² nu-ur-qa-tum ma³ ur-nut-</i> <i>tum-ma⁴</i>	
3. <i>e-ne-em⁵ qu-la ib-bi u-na-nam</i>	3. The word of Heaven truly is rage.
4. <i>e-ne-em⁵ mu-ul-lil-la ib</i>	4. The word of Lulil truly is rage.
5. <i>e-ne-em ur-saq-gal ib</i>	5. The word of the far-famed hero truly is rage.
6. <i>e-ne-em mah⁶ immer-ra ib</i>	6. The mighty word of Immer truly is rage.
7. <i>e-ne-em⁵ ud-gù-de⁷ ib</i>	7. The word of the god of the crying storm truly is rage.
8. <i>e-ne-em⁵ ud-gù-ra-ra⁸ ib</i>	8. The word of the god of the wailing storm truly is rage.
9. <i>na-am-bi-su an-na-tùb⁹ ki-ba-sig</i>	9. Because of it the heavens tremble and the earth quakes.
10. <i>ane-ba-tùb-tùb ki-ba-sig-sig</i>	10. The heavens are made to tremble, the earth to quake.
11. <i>babbar-an-ùr-ra ba-da- nad⁷</i>	11. The sun-god at the horizon sets in darkness.
12. <i>nannar¹⁰ nuskū suh-ba-an-</i> <i>da-ni-ib-ga</i>	12. Nannar god of the new moon is extinguished.
13. <i>ud-gal an-ta u-ka ba-an-de-e</i>	13. The great storm on high speeds.
14. <i>ud-ḫul-má-al-la-e ka-naq-gà su-su-</i> <i>ug¹¹?</i>	14. The evil storm overflows the land.
15. <i>is-su kùr-kur-ra ás ba-ni-</i> <i>ib-dib</i>	15. Devastation in the lands it has brought.

1. Published by CRAIG, RT. pls 19-21, where obverse and reverse are confused.

2. For *balag-di* = *ina širḫi* as an exclamation, cf. SBP. 132, 17. *širḫu* probably has the technical sense of "song on a lyre" as *sigù*, "song on a flute".

3. *ma* apparently translates the emphatic endings *unanam* and *ingananam*.

For *nam* in this sense, v. *Sum. Gram.* p. 230.

4. *umu sasù*, "the crying storm".

5. For *gù-ra* = *sasù*, v. SAI. 455 and for *gù-ra-ra*, SBP. 314, rev. 3.

6. Read *tùb* = *rābu*; *Sum. Gram.* 248, not *tùb*.

7. For *nad* = *ṣalālu*, to disappear, cf. *babbar-nad-ām* = *bubbulu* IVR. 23a 4.

16. <i>gi-li bar¹-tul-bi-ta</i>	<i>ba-da-</i>	16. The marsh-lands in their full beauty
	<i>an- sa² -ra</i>	it has dried up.
17. <i>UBUR PA-še-bi-ta</i>	<i>ba-da-an-su³</i>	17. The harvest in its season it has
		flooded.
18. <i>é gi-dim-bi-ta</i>	<i>ba-da-an-sir⁴.</i>	18. The temple in its court it has
		laid waste.
19. <i>uru⁵ ken-úr-bi-ta</i>	<i>ba-da-an-nad</i>	19. The city upon her foundation it
		has made to sleep in silence.
20. <i>ka-nag ki-mar-ra⁶-bi-ta</i>	<i>ba-</i>	20. The land in its habitations is
	<i>da- ḥalam</i>	brought to perdition.
21. <i>é⁷-tūr āb-bi-ta</i>	<i>sīg-gan ba-ab-</i>	21. The stall of its cows is
	<i>dūg</i>	despoiled.
22. <i>amaš-a e-zī-bi-ta</i>	<i>ba- da-</i>	22. The pen of its sheep it
	<i>an-gid</i>	has plundered.
23. <i>é-a gūd-ki-sīg-ga⁸-ta</i>	<i>ba- da-</i>	23. The house of its family it
	<i>an- ir</i>	has pillaged.

1. This reading is certain and we have therefore to read *bar-tul* in SBH. 7, 26; 16, 20 etc. not *an-tul*. This reading apparently excludes the derivation *andul*, § 450 a).

2. *sa-ra* = *ubbulu*, to carry; cf. *sār* = *šutabulu* SAI. 6128. Correct my reading *kār* SBP. 260 and Bab. III 188.

3. Var. *sūg*.

4. Read *sir* also in SBH. 73, 7. The value *sir* = *abātu* "seize" is otherwise unknown.

5. Br. 951. Var. *uru*.

6. Var. *ki-gal*. The Semitic for *ki-mar* is *šubtu* hence *birātu* = *ki-gal* is a synonym of *šubtu*. *birātu* cannot mean "well", Del. HW. 164, cf. SBP. 261; n. 5. *birātu* has rather the meaning "plain" "habitable land".

7. Var. omits(?).

8. This passage restores the var. l. 17 and shews that *gūd-ki-sīg-ga* = *ḫinnu* "family" as well as "ḫinnu" nest.

Note also in V R. 42 a 62 f. that *gūd-kisig* = *ḫinnu* is distinguished from *ablal* = *ḫinnu ša iššuri*. I have shewn in the *Briggs Memorial Volume* that *kisig* = *kisikku* means the "funeral meal of a family for the souls of the dead", and *gūd-kisig* = "family" is probably connected with *kisig* = *parentalia*. For *gūd-kisig* = "nest" in the early period we have the title of the liturgy *ušum gūd-ki-sīg-ga nad-a*, "The dragon which lies in a cavern" IV R. 53a 32, and cf. *ḫinnu* "nest" syn. of *taḫḫapu* "cavern", II R. 33 a 6. Perhaps the fundamental idea of *kisig* and *gūd-kisig* is, "cavern, abode of the souls", whence the idea "nest"; the offerings to the lower world are called simply *kisig* = *kisikku*. Inasmuch as the *kisikku* is a family meal with departed souls the words *kisig* and *gūd-kisig* appear to have obtained through this connection the meaning "family".

24. *ù-ma-dûg* ¹ *a-ma-ru-ba-ru-ur*
 25. *ki-tul-la-ba* *an-da-gi-es-a* *a-ge-e*
mu-un-na-du-du ²
 26. *mu-lu-u-ù-mus*
 27. *uru-é-a-bi-ta*

Here insert after a break of about
 ten lines SBH, n° 44 rev. = SBP.
 262

Col. II.

1. *na-am erim-mâ* ³ *ni-sû* *kûr-kûr-*
ra-na-an-bûr-bûr
 2. *as-sum* *î-sit-ti-sa* *ma-ma-*
ta-a-ti-î-sa-ba ⁴
 3. *XIV-RI* ⁵ *na-am erim-mâ-ni-sû* *kûr-*
kûr-ra
 4. *ḫ-me-dim-sâ* ⁶ *dam* ⁷ *ḫimmer-*
ra-ga *mên*
 5. *du-sa-la* *al-ti* *du-adad* *ana-ku*.
 6. *gasân-gu-la* *ḫ-mûs-ḫar-an-ki* ⁸ *ge*
 7. *be-el-tum* *ra-bi-tum* *ilat* *muḫar-*
an-ki *ana-ku*
 8. *ḫ-su-zabar-a-zag* *gasan* *é-nun-na-ge*
 9. *du-sa-la* *be-lit* *é-nû-un-ni* *ana-ku*

24. Wrath and deluge he has caused
 to come.
 25. There where the low places were
 inhabited, floods he has made to
 rush.
 26.
 27. The city of its homes it has robbed ⁹

Col. II.

1. Because of her sanctuary in the
 lands she wanders stricken.
 3. The princess because of her sanctuary
 in the lands (wanders stricken).
 4. " Shala wife of Adad am I.
 5. Mighty queen divinity who designs
 heaven and earth am I.
 8. Shala queen of Ennuna am I.

1. Var. Semitic line, [*ir-ni*]-*ta a-bu-bu*
ul-te-bi-i. For *ù-ma-dûg*, cf. Gudea, Cyl.
 B VIII 4, *en-ni ki-bal kûr sak-ki-ni ù-*
ma-da gid-da, "That the lord might
 devastate with wrath (*irnitti*) the hostile
 land whose mountains are high."

2. For *dag* = *asabu*, cf. *Sum. Gram.*
 p. 208.

3. Var. *dû-dû*, and for *du* "to go", cau-
 sative "bring", v. *ibid.*, p. 210.

4. So the text.

5. According to this spelling the verb
 should be written *šâbu* not *šâpu*, cf. SBP.
 239 n. 7.

6. A title of Innini, SBH. 81, 3; 82.
 31. Here the title refers to *Shala*.

7. Dialectic for *medim-sâg* = *binâti*
damḫâti, "goddess of sound limbs", CT.
 XXV 20, 23.

8. Var. of *ḫ-gis-ḫar-an-ki*, consort of
ḫ-âs-sir, CT, XXIV 26, 111, and, since *âs-*
sir appears to be a name of Ninib (III R.
 67 c 28), a name of *Gula*. But *âs-sir-šij* =
 Adad, CT XXV 16, 23, hence we may
 assume an identification on the one hand
 of Ninib and Adad, on the other of *Gula*
 and *Shala*.

- | | | | |
|-----------------------------------|---|-----------------------------|------------------|
| 10. <i>dumu é-a</i> | ^d <i>šuba-nun-na-ge</i> | 10. Daughter of the temple, | Shuba- |
| | | nuna am I. | |
| 11. <i>mar-ti bi-ti</i> | ^{ilad} <i>su-ba-nu-na</i>
<i>ana-ku</i> | | |
| 12. <i>nu-nunuz si-sá</i> | ^d <i>me-nun-e-si-ge</i> | 12. The upright | Menunesi am I. " |
| | | | |
| 13. <i>i-sar-tum</i> | ^{ilat} <i>menunesi</i>
<i>ana-ku</i> | | |
| 14. ^d <i>gal</i> | <i>ad gí-gí</i> | | |
| 15. <i>ilu</i> ¶ | <i>ma-lik</i> | | |
| 16. <i>ri-im-mu-un</i>.... | ..... |  |  |

Rev. Col. III.

1. *é*..... *sukkal TE (?)*.....
2. *é*..... *dúg-ás-bar*.....
3. *é-da-a* *nig-bu šub-bu*....
4. *é mu-us-sú*.... *é sugbar*.....
5. *bit muš*....*lu* *bit kak-ki*....
6. *é*..... *dim-me-[ir*.....]
7. *é-zid* *nun-dim an* |.....]
8. *bit zid* *gaš-ri ša šami-e* [.....]
9. *umun še-ir-ma-al-la*....
10. *be-li* *e-til-[lu*....]
11. *é*.....*ka**si-ig-ga-bi ba*...
12. *bar*...*pl. mu-ḥar-bi ba* ...*ri* ...*eš*
13. *pār-šu-su*.....*pār-šu-ú ú-šu-ra-*
ti-šu....]
14. *ezen*.....*bi* *su nu-ra* |.....]
15. *i-sin-nu*... *rab-bu-tum ul ti* [...]
16. *garza KAL* ...*la-bi*...*en si-sa* [...]
17. *ne-šú*...*šù-ba gab-ru*.....

Rev. Col. IV.

1. *gašan e-ne*.....
2. [*dam?*] *ság-ga*.....
3. *aš-[ša?]-tum(?)* [*damkatu?*...]
4. *še-ib é-bâr- ra*.....]
5. *i-na li-bit* [*ébarra*.....]
6. *na-ām zī-ib-ba*.....
7. *šim-ta ta-ab-[ta*.....]

Rev. Col. III.

Only a few signs toward the end of the column preserved.

Rev. Col. IV.

The end of this column contains a list of temples mostly those of Adad for whom Shala wails.

8. *uru du-du-a*
 9. *alu e-pi-sa*
 10. *nibru ki du-du-a* *uru*
 11. *e-kûr du-du-a* *uru*
 12. *e-ken-ur¹ du-du-a* *uru*
 13. *e-nam-ti-la du-du-a* *uru*
 14. *zimbir ki du-du-a* *uru*
 15. *e-bâr-ra du-du-a* *uru*
 16. *tin-tir ki du-du-a* *uru*
 17. *e-sag-la du-du-a* *uru*
 18. *bad si-ba ki du-du-a* *uru*
 19. *e-zi-da du-du-a* *uru*
 20. *e-mah-ti-la du-du-a* *uru*
 21. *e-temen-an-ki du-du-a* *uru*
 22. *e-dâr-an-na du-du-a* *uru*
 23. *se-the-ud gal gal la du-du-a* *uru*
 24. *és e-nam-tar du-du-a* *uru*
 25. *es e-pad-da du-du-a* *uru*
 26. *és e-bâr-ta-âs du-du-a* *uru*
 27. *és e-ken-dun-na² dû-du-a* *uru*

-
28. *nu-nunuz si-sá* *dumu immer-*
ra-ge³
 29. *sanu-ù nis-ḥu* *ud-dam gû-de-de-*
âs nu al-tîl
 30. *ki-ma la-bi-ri-sù sa-tar-ma bara-a-*
am¹
 31. *mat^{1a} asur-bani-aplu sar kis-*
sati sar mat assur-ki¹

XVII

Bu. 79-7-8, 166. End of the third (and last?) tablet of an *ersemma* or dirge on the flute for the dead (? . *er-sem-ma ki-gub* ?) (= *sigû ḫibiri* l. 4, may be compared with the headline of a list of *ersemma*'s IV R. 53 col. III 1. *ki-gub* not only means 'grave', but is often employed for interring the dead. The colophon of

1. Cf. SBP. 53 n. 2.
 2. For lines 27-9, cf. K. 5309 obv. 7-11.
 3. In col. II 4 Shala appears as the

consort of Adad and as *nu-nunuz si-sá* in II 12. It would seem that she is regarded both as consort and daughter of Adad.

Asurbanipal is the one employed at the end of liturgical compositions and has been translated from a complete copy in SBP. 179. Line 14 has *maḥazi* instead of *maḥari*; *maḥazu* 'reception, acceptance', from *aḥāzu*, occurs on K. 4383 obv. II (CT. XI 40) in the sense of 'understanding', Sum. *bar*.

XVIII

K. 9308. Fragment of the second tablet of the series *muten nu nunuz-dim-ma* and corresponds to SBH. n° 46 obv. 37-rev. 1.

1. [...*ab**lib-ba*]-*an mar*-[*ra*]
2. [...*e-lum-e na-ām*] *hul-a*- [šú]
3. [*umun-e* ^d*mu-ul-lil-li*] *lil-lá-da ni-ba*-[*an-tur*]
4. [*bēlu* ^{ilu}*enlil*] *ana za-ki-ki* [*ú-tir-ru*]
5. [*mu-lu ka-nag-da ba-an-da*]-*gur-ra*^e*lil-lá*-[*da*
6. *sag-gig-ga-na ba-an-da*]-*ka-sal-la*^e*lil-lá*-[*da*
7. *ba-an-tar- tar NAM + ŠAB*-(*mušen*) *mu-ba-an-dal*
8. [*urú-mu ām-gig*]-*ga ba- ni- in-* [sig ?]
9. [*umun-e unu maḥ*]-*a su-pi-el-lá ba*-[*ab-dūg*]
10. [*é-ma im-ta-è*]-*a bar-ta-ni-šú*...
11. [^d*mu-ul-lil-lá*] *urú-mu urú zi-da a-še-ir ma-al* ¹
12. [...*dagal-la ba-dū-a a-še-ir-ra*
13. [*é-kūr kūr*....*ra*....*a*]- *mu a-še-ir-ra*.

XIX

Sm. 794 + VAT. 425 (SBH. n° 57). The fragment of the obverse of Sm. 794 completes the first lines of VAT. 425. The reverse of both Assyrian and Babylonian copies is badly damaged. Sm. 794 rev. 3 contains the end of the name of the series possibly to be restored to [*zu-ab pi-e*] *l-la-ām*, 'The *apsu* defiled', IV R. 53 I 1. Of the catchline for the next tablet only *ud... za-e* is preserved. Partly translated by JASTROW, *Religion* pt. 8, p. 54 ².

- | | |
|---|--|
| <ol style="list-style-type: none"> 1. <i>erim-ma erim-ma : é</i> ³ : <i>é erim-ma é-erim-ma é-zi-da</i> 2. <i>i-sit- tim i-sit-tum i-sit-tum bitu ki-e-nu</i> 3. <i>erim-ma erim-ma uku-zu ma-a-a ni-lāḥ-eš</i> | <ol style="list-style-type: none"> 1. Oh sanctuary, sanctuary of the faithful temple. 3. Oh sanctuary, sanctuary, thy people where have they taken them? |
|---|--|

-
1. K. 9308 omits line 49 of the variant.
 2. The text appears to have been glossed and uncertain in many lines. The Semitic does not always follow the Sumerian. I have in all cases translated directly from the Sumerian.
 3. Sic !

4. *isittim isit-tum ni-su-ka e-ka-a*
is-sal-la
5. *e-zu-de e¹ am-an-ki ge* 5. Oh faithful temple, temple of the
Wild-ox of Heaven and Earth¹.
6. *e-zu-de e² dam-gal-nun-na* 6. Oh faithful temple, temple of the
far famed spouse² of the prince.
7. *e-zu-de e³ asar-lu-ludug* 7. Oh faithful temple, temple of *Asar-*
ludug.
8. *e-zu-de e⁴ PAP-nun-an-ki* 8. Oh faithful temple, temple of Zar-
panit.
9. *e-zi-de e⁵ sukkal-mah-am* 9. Oh faithful temple, temple of the
great messenger.
10. *e-zu-de e⁶ mu-zi-ib-ba-sà* 10. Oh faithful temple, temple of him
proclaimed of blessed name³.
11. *e-zi-de e⁷ id-ge* 11. Oh faithful temple, temple of the
river goddess.
12. *e-zi-de e⁸ nina-ge* 12. Oh faithful temple, temple of Nina.
13. *e-zi-de e⁹ ara-ge* 13. Oh faithful temple, temple of Ara.
14. *uku-tur-tur-zu uku-gal-gal-zu* 14. Thy people the little ones, thy
people the great ones.
15. *ni-su-ka ši-ḫi-ru-tu di-su-ka*
ra-bu-ti
16. *tūr-tur : ši-iḫ-ḫi-ru-tu-ka : e-su-ta-*
dūg-ga : ? ? ka : zu sid? 16. Thy little ones. . . .
17. *gal-gal : ra-bu-tu-ka-ma⁴ (?) me-*
ri-ta sug-a : sa ḫar-ra-an sadi-i ? 17. Thy great ones [have gone] the way
of the mountain⁵.
18. . . . *mu : a-me-lu ? ? á-zu it-*
gur-ra . . . 18. . . .
19. . . . *ás-ru-ka niq-ga AN kab-ba . . .*
20. . . . *aš-su-ki : . . . lá K-sa-A²-lal : ? ?* 20. . . .
21. . . . *šù (?) šu-ka ? zi-iḫ-ni za-aḫ-*
nu
22. *ŠU + KAR ? zu ŠU ? + KAR-*
tār lil-li . . . 22. Thy female kids cripples
23. *u-ni- ? -ḫi-ka lil-la aš ? . . .*

1. Cf. MEISSNER, SAI. 10964.

2. So read and see CT. XIX 26, 13.

3. Ea.

4. Damkina.

5. Nebo.

6. Cf. SBP. 33, 24.

24. *unu-za mūs¹ sal-dug- ga- ge* 24. Thy vast abode which has been
25. *šu-bat-ka ša el-li-iš ku-un-na-a-*
at adorned in splendour.
26. *šuba zagin-na ām-šār-šār-ra-ge* 26. Which has been beautified with
27. *ina šu-be-i u uk-ni-i ra-aḫ-ḫa-*
at onyx and lapis lazuli.
28. *é-e mu-lu-zu [bi]² la-ba-gub li-zu* 28. Oh temple, thy lord is not present,
a-ba ib-[tar] thy fate who decrees?
29. *bitum mu-du-ka ul iz-za-aš ar-*
kat-ka [man-nu iparras]
30. *[bi-tum] mu-du-šu [ul-iz-za-aš] ar-*
kat-su [man-nu iparras]
31. *lagar-e šir-zu-bi la-ha-gub li-zu* 31. The psalmist who knows the song
balag-di šir-[nu-dúg ?]³ is not present; thy fate upon the lyre
32. *ka-lu-ú mu-di-e šir-ḫi-ka :* [he sings not?].
zi-im-me-ri-ka : ša šir-ḫi mu-di-
e šir-ḫi-su⁴
33. *balag-e šu(?) -gi-gi-zu la-ba-gub li-* 33. He that knoweth to twang (?) the
zu : ba-lag-gu?-li?-ka lyre ? is not present. Thy fate
[he sings not].
34. *é gí(n)-gí(n)-zu me [la-ba-gub] ir-ra* 34. Oh temple, thy hand-maid, where is
la ba-gub] li-zu : bítu a-mat-ka
aḫ-iš it-taš-lal⁵ she taken as plunder? Thy fate,
who shall decree?
35. *uku-zu ma-a-a ni-lāḫ-eš me [la-ba-* 35. Thy people whither have they taken?
gub] ir-ra [la-ha-gub] li-zu Where is she taken as plunder?
Thy fate [etc.]
36. *ni-šu-ka e-ka-a iš-šal-la aḫ-iš*
it-ta-aš-lal-la
37. *: ni-šu-ka ša iš-šal-la aḫ-iš it-taš-lal*
39. *ki-ir-ra ām-nigin-e-en ām-nigin-e-*
en 39. There, where she is taken I would
turn, yea I would turn.

1. For *mus* = *ellis*, cf. *mus*, Sum. Gram. 230 and *maš* = *ellu* 228. The Sum. line has a Semitic gloss *šukutta-ki* "thy fem! chamber".

2. The scribe has also a version for the second and third persons in the Semitic version.

3. Cf. SBP, 240, 31.

4. The Semitic line apparently depends upon another version.

5. *aḫ-iš* corresponds to *me* (so also MEISS. SAI. 7905) and for *ma-a-a* = *aḫ-iš* v. SAI 4878; cf. *ki-a* = *ajak* ASKT. 127. 29 [§ 242]. *la-ba-gub* is a refrain and not noticed in Semitic.

41. I would turn, there where she is
taken I would turn

Reverse.

1. He of the canal into the canal was
 hurled.
3. He of the stream into the stream
 was hurled.
5. He who went out for wood was
 seized as plunder.
7. He who went out for water was
 seized as plunder.
9. The carrier of wood was seized as
 plunder.
12. The water-carrier was seized as
 plunder.
14. The dogs

littum issima ašriš irtabis

XX

Rm. 2,572. Fragment of a liturgy. Mentions the temple *Ide-ilu Anu* and the house of the parentalia (*kisigga*).

XXI

Rm. 2,292. Fragment of a liturgy. Contains the phrase *ki-a mu-un-sig*, "the earth it causes to quake", characteristic of the liturgies to the "Word".

1. Omitted by the scribe.

2. Sic! The force of *ra-mu* escapes me.

XXII

Rm. 2 II 421. Fragment of a liturgy (?)

XXIII

Bu. 83, 1-18, 486. Possibly an incantation. The reverse contains the end of a colophon similar to that of IV R. 20 no. 2.

XXIV

Bu. 89, 4-26, 66. Variant of SBP. 38, 15-24. Note the text of line 6 *BAR* not *AN*, and *na* for *bi* in the same line. Fragment of a liturgy to the " Word ".

XXV

Bu. 79, 7-8, 82. End of obverse and beginning of reverse. Possibly a ritual for healing the sick.

XXVI

K. 13,503. Lines 1-5 duplicate of SBP. 164, 45-50. Fragment of a liturgy.

XXVII

Bu 79, 7-8. 301. Fragment of a liturgy mentioning temples in Ur, Sippar, Babylon and Barsippa. For the temple of the moon god at Ur, *é-ni-te-en-dûg* (so read in SBP. 62,7) see UNGNAD in BA.VI pt. 3 p. 25, date of the 30th year of Ammizaduga. For *é-mud-kûr-ra-ri*, v. SMITH, *Miscel. Texts.* 11, rev. 1.

XXVIII

K. 11652. Beginnings of 17 lines of a Nebo liturgy similar to SBH. no. 12. Line 5 restores SBH. 12 rev. 14.

XXIX

Sm. 116 Obv. Duplicate of SBP. 38, 11-26, Liturgy to the " Word " of Enlil.

XXX

Sm. 227. Probably fragment of an *ersemma* : note line 6 (*de-ra-ab-bi*) " May he speak to thee ".

XXXI

Sm. 223. Fragment of a liturgy.

XXXII

Sm. 498. Duplicate of no. 73 obv. 27-34.

XXXIII

Sm. 355. Fragment of a liturgy to Enlil.

XXXIV

Sm. 537. Fragment of a liturgy mentioning Ninlil, Enlil, *Nisaba-gal* (cf. SBP. 156, 40) and *gasan ma-gi-a* (cf. no. 15 obv. 2 and SBH. 12, 7).

XXXV

Sm. 560. Beginnings of 12 lines similar to SBH. 110, 5-15.

XXXVI

Sm. 1588. Opening lines of a section of a liturgy containing the phrase *li-bi i-a-ba-tar-ri* = *arkat-su mannu iparras*, " Its fate who shall decree " : Cf. Smith, *Miscel. Texts* 11 rev. 1 and SBH. 110, 28.

XXXVII

Sm. 1662. Fragment containing the names of the gods Enlil, Marduk and Nebo.

XXXVIII

K. 11906. Fragment of doubtful content.

XXXIX

K. 11045. Possibly fragment of a hymn. A few phrases are legible : *kúr-ru-da*, the foe ; *nu-se-ga* the disobedient ; *ūr-dim dé-in-aga-a*, thus may he do : *na-ab-ta-bal-e*, may he not transgress.

XL

K. 10465. Fragment of a prayer.

XLI

K. 3345. Restores the reverse of REISNER no. 6, see SBP. p. 74. Line six of K. 3345 corresponds to the first line of the fragment in REISNER, p. 14.

- | | |
|---|--|
| 1. ... <i>gin-na-ta al-gu-ul gu-ul al-ma-ma</i> ¹ | 1. in his going he is mighty, he |
| 2. [<i>mu-</i>] <i>lu gin-na-ta al-gu-ul gu-ul al-</i>
<i>ma-ma</i> | is powerful. |
| 3. [<i>mu-</i>] <i>lu gin-na-ta al-gu-ul gu-ul</i>
<i>al-ma-ma</i> | 2. The lord in his going is mighty, is |
| 4. [<i>al-šù-šù-dé</i>] <i>du-mu-mu nu-uš ma-</i>
<i>an-zí-em-mà</i> ² | powerful. |
| 5. [<i>dagal gan</i>] <i>al-šù-šù-de du-mu-mu</i>
<i>nu-uš ma-an-zí-em-mà</i>
[<i>um-ma a-li-it-ta tasluḥ-šu mārī</i>
<i>luman inamdina</i>] | 3. The lord in his going, etc. |
| 6. <i>dagal</i> ^d <i>dam-gal nun-na) al-šù-šù-de</i>
<i>du-mu-mu nu-uš ma-an-zí-em-mà</i> | 4. She baptized him (saying), “ Oh |
| 7. <i>nu-uš ma</i> ³ <i>-an-zí-em-e</i> ⁴ <i>nu-uš ma-an-</i>
<i>zí-em-e du-mu-mu nu</i> | my son, truly he will give (to |
| 8. <i>dagal-ni na-an-tur-tur na-an-di-di</i>
<i>du-mu-mu nu</i>
[<i>ana maštaki-ša idāl i-te-ni-lik(?)</i>
<i>mārī luman</i>] | thee) ”. |
| 9. <i>dumu urudšin-gam azag-ga tú-a-mu</i>
<i>du-mu-mu nu</i>
[<i>mar ša ina šenni ellu irmuk mārī</i>
<i>luman</i>] | 5. The mother who begot (him) baptiz- |
| 10. <i>dumu bur-ta gar kur-a-mu du-mu-</i>
<i>mu nu</i>
[<i>maru ša ina būru akalu ikulu mārī</i>
<i>luman</i>] | ed him (saying), “ Oh my son, |
| | truly he will give (to thee) ”. |
| | 6. The mother great spouse of the |
| | prince baptized him (saying), |
| | “ Oh my son, truly, etc. ”. |
| | 7. “ Truly he will give (to thee). |
| | Truly he will give (to thee) ”. |
| | 8. Unto her chamber she entered, she |
| | came. “ Oh my son truly, etc. ”. |
| | 9. “ Oh son, whom in the holy basin |
| | I sprinkled, my son truly, etc. ”. |
| | 10. “ Oh son, who from the stone bowl |
| | bread hast eaten, my son truly |
| | he will give (to thee) ”. |

1. For *ma* = *šarāḥu*, v. PSBA. 1910,
p. 166.

2. Cf. CT. XVI 11, 65; 13, 60.

3. Var. *ba*.

4. Var. *mà*.

- | | |
|---|---|
| <p>11. <i>ne-kur¹ imi-ba dim-ma-mu du-mu-</i>
 <i>mu nu</i>
 <i>[ša ikulu ina ramani-su irbu mări</i>
 <i>luman]</i></p> <p>12. <i>ne ses-ses im-ba gud-da-mu du-mu-</i>
 <i>mu nu</i>
 <i>[ša ippassusu ina ramani-su isihu</i>
 <i>mări luman]</i></p> <p>13. <i>gi gub-gub-ba i-de-bar-bar-ri-mu</i>
 <i>du-mu-mu nu</i>
 <i>[ša ina kan mandati umandidu</i>
 <i>mări luman]</i></p> | <p>11. " He who ate and of himself grew great, oh my son, truly he will give (to thee) "¹</p> <p>12. " He who was anointed and himself grew tall, oh my son, truly he will give (to thee) "²</p> <p>13. " He whom with the reed-measure I measured, oh my son, truly he will give (to thee) "³</p> |
|---|---|

XLII

K. 9373. Fragment of a liturgy to the " Word. "

XLIII

K. 10130. Fragment of doubtful content ; mentions Kullab and has the phrase *ki namtagga duh-a*, " free from sin ".

XLIV

K. 10378. Fragment of a litany to Enlil, duplicate of ZIMMERN, *Kultlieder* Nos. 8 and 9, and of MYHRMAN, B.P. No. 8. Line 1 = ZIM. 8 I 15, 9 I 14; MYHRMAN 8 I 14. The preceding lines have been restored by combining the variants. Zimmern N° 8 continues the text.

Obv. I.

- | | |
|---|--|
| <p>1. <i>en-lil?</i> <i>zi-bu-ù</i>² <i>sù-du-âm</i>³ <i>zi-</i>
 <i>bu-ù</i></p> | <p>1. Oh Enlil be propitious, thou of unsearchable (heart), be propitious.</p> |
|---|--|

1. The passage apparently refers to the education and consecration of Mar-duk by his mother Damkina, and his instruction in the mysteries of magic by his father Ea.

2. This series corresponds to IV R.

53 I 16 [Zimmern]. The verb form *zi-bu-ù*, is probably imperative of the verb *zib* = *tābu*. For *ù* suffixed v. § 216, also *ma-al-ù*, " open ", SBH. 75, 17.

3. Cf. *sù-du-âm*, Gud. Cyl. A 1, 22.

- | | |
|---|--|
| 2. ág-ud-zal-ge | 2. of morning light. |
| 3. zi-bu-ù | 3. be propitious. |
| 4. ^d mu-ul-lil sag-sù-du ¹ e-ne ág-zi-
da-ge | 4. Enlil of unsearchable heart, lord of justice. |
| 5. e-lum tig-ki-ma-al ãm-di-di ² | 5. Mighty one, when thou settest thy neck thou hastenest forward. |
| 6. am ná-a ³ gud-dé sig-gan-nu-di ⁴ | 6. A crouching wild-ox art thou, bull that institutes destruction. |
| 7. ^d mu-ul-lil dam-ḫar-ra ki-daga-ra ⁵ | 7. Enlil herdsman of the vast earth. |
| 8. ù-mu-un mu erín-na-ni sag-ma-al
ki ⁶ | 8. Lord that clotheth ⁷ his people, recorder of the earth. |
| 9. ù-mu-un zal erín-a-ni ⁸ ga-ra-ám ⁹
da-ma-la | 9. Lord that maketh abound oil for his people, milk for the newly begotten ¹⁰ . |
| 10. ù-mu-un ki-dúr-a-ni urú ir ¹¹ -ir | 10. Lord whose abode is the vast city of weeping ¹² . |
| 11. ki-ná-a-ni á-ág-gà-e gal-zu ¹³ | 11. In whose chamber oracles are interpreted. |
| 12. a-a ^d mu-ul-lil urú-ta nibru-(ki)-ta | 12. Father Enlil in (thy) city, in Nipur, |
| 13. é-kùr-ri é sag-gi-pad-da-ta | 13. In Ekur the temple of (thy) heart's choice, |
| 14. gi-gun-na ¹⁴ gišimmar-šim gišerin-
na-ta | 14. In the great dark chamber of odorous palm and cedar. |

1. Zim. No. 8, 3 *sir-ra*. Note that this variant establishes the reading *sir* = *arāku*, Sum. Gr. p. 241.

2. Cf. SBP. 138, 21.

3. Here begins MYHRMAN 8 I 5; CT. XV 0, 9.

4. Cf. RADAU, BE. XXIX No. 1 III 17.

5. The vars. CT XV 10, 10 and Zim. 8 I 6 have also *ra*. For *dagala* > *dagara*, v. § 44.

6. Zim. No. 8 I 7 omits.

7. Doubtful. For *mu* = *labāšu*, v. Sum. Gr. 228. ZIMMERN, AO. XIII 8, “der da beruft (?) seine Mannen”.

8. CT XV 10, 12 *rín-na*.

9. Zim. No 8 I 8 *ka-ra-ám*. CT XV 10,

12 *ga-NUNUZ-ám*. So then the phonetic value of *NUNUZ* = *pir'u* is probably *eri*, “offspring”, and *garam* is for *ga-eri-am*.

10. MYHRMAN 8 I 8 has an addition after *damala* beginning *KU*

11. Zim. 8 I 9 *er*.

12. For *uru* employed for the abode of the dead, v. CT. XV 30 rev. 10. For my previous translations v. SBP. 277, 13 and *Bab.* III 250.

13. So Zim. No. 8 I 10, which makes better sense than *gal-la*, SBP. 276, 14. For *gal-zu* = *pašāru*, v. CT XVIII, 30, 13.

14. For *gigunū*, part of the temple, v. VAB. IV 239 Anm.

13.ses-du-a-kases-mul-la ?)-[ta]	13. In the
16.si-raé u-di- [ta]	16. In the house of vision.
17. [é] gi-dim-dim ¹ i-dé nu-bar-ri[ta]	17. In the house <i>kan urulli</i> , where eye sees not.
18.lué ² babbar nu-zu [ta]	18. In the house which sunlight knows not.
19.mahdug-li-du-du ³ [ta]	19. In the great, bestowing prosperity.
20.-eki ág-el-la- [ta]	20. In the place of purity.
21.ekun-sag-gà ⁴ é-a- [ta]	21. In the
22.agisik-ku-igi-lal- [ta?]	22. In the, gate of the lifting of the eyes.
23.silim-mamu-mar-mar-ra- [ta?]	23. In the silim ⁶
24.kisal-mah-e ág-sár-sár-ra- [ta]	24. In the great court of riches

XLV

K. 10163. Fragment of doubtful content.

XLVI

K. 10155. Duplicate of REISNER p. 132, 34-43 and CRAIG, RT. pl. 19 f., lines 18-27. Line 10 of this fragment appears to be an insertion.

XLVII

K. 10170. Fragment of a liturgy.

XLVIII

K. 10163. Fragment of a penitential psalm and partly a variant of Sm. 2054 = BA. V 667. With line 6 cf. Sm. 2054, 11; l. 7 = l. 13; l. 8 f. restore:—

15. [er-ra] a-se-ir-ra mu-na-dúr-ru-ne-es
[ina bikit] tanihi napalsuhu-ši.

1. MYHRMAN 8 I 17 [é] gi-dim-dim é i-dé [nu-bar-ri]. Since *bit kan urulli* is here defined as the “ house unseen ”, or “ dark, mysterious house ” (cf. SBP. 218, 5), it would be natural to connect *urullu* with *aralu*. For the spelling *urulu* v. SCHEIL, ZA X 209, in a list *kamarru*, *šêtu*, “ net ”.

2. In MYHRMAN, No 8, lines 17 and 18 are inverted, and *dingir* is omitted before *babbar*.

3. Zim. No 8 I 17 adds *a*.

4. Zim. 8 I 19 omits *sag-gà*. MYHRMAN No. 8 omits lines 20 f.

5. So Zim. 8 I 22.

6. Cf. *é gis-gar-ra*, Gud. Cyl. A 25, 1.

17. *suûb nu-sed* | ¹-*de balag nu te-en te-en*
| *la upassah-si uppu la* | *unâh-si balaggu*.

XLIX

K. 10897. Fragment containing only three signs.

L

K. 10284. Neo-Babylonian fragment, contents doubtful.

LI

K. 10375. Fragment of doubtful content. Possibly a hymn. Note the phrases, *munga irra*, “ he who carried (away?) the property ”; *gi-sa-a il-ila*, “ he who bore reed-bundles ”.

LII

K. 10835. Mythological (?) fragment.

LIII

K. 10564. Fragment of doubtful content.

LIV

K. 10439. Fragment of a lamentation. Lines 3-5 probably to be restored from SBH. no. 27, obv. 18-22.

LV

K. 11162. A lamentation. Line 5, *na-âm urû-na na-âm é-a-na nu-mu-un-ši-tûg*, “ Because of his city, because of his temple, he rests not ”. In lines 10-12 the foot, the eye, and the hand of the god are mentioned.

LVI

K. 193 + 9295. Lamentation to Enlil similar to VAT 246 in REISNER, SBH. 130 ff. The liturgical refrain *arazu dérabbi*, reverse ll. 12 ff. corresponds to SBH. p. 132, 28 ff. The Adad liturgy in CRAIG, RT. 19 ll. 12 ff. corresponds with our text word for word and agrees with it against the Neo-Babylonian text on several

1. So read, Macmillan's text is not accurate.

points. Note line 27 *ki* is omitted before *am*. In line 31, K. 193 and K. 2363 (Craw. p. 20) agree in reading *sukal mah sa qal ukku* ¹ *nusku-ge* which text must be read in SBH. 132, 46. Line 32 agrees with K. 2363 and the whole is to be read *umun gir u bar sanjamah ab-u-ge*. SBH. 132, 47 has falsely *up* for *u bar* cf. 86, 63, and for *IL A BAL AG MAH*, *GA RI BAL AG MAH*.

LVII

K. 9323. Fragment of an intercession *arazu derabbi*.

LVIII

K. 10533. Fragment of doubtful content. Perhaps an incantation.

LIX

K. 9407. Fragment of a psalm.

LX

K. 9263. Fragment of doubtful content.

LXI

K. 9257. Fragment, containing the beginning of 16 lines, variant of the Nergal litany SBP. 84, 18-49. Repeated by error, see no. X.

LXII

K. 10666. Fragment of an Innini liturgy. Lines 2 and 3 are restored from SBH. 139, 128-30. Duplicate of no. 71 obv. 4 ff.

LXIII

K. 9309. A psalm to Enlil. *[er-se-]ma* ¹ *en-li-la-ge*, called *[lugal nam-ta-è lugal nam-ta-è]*, a title entered in the official list IV R. 53 d3. The colophon has the note 11 *ki-du-du*¹ which enables us to restore IV R. 53 d1, *er-sem-ma*¹ *ki-du-du*¹, and proves that the word *kidudû* (a loan-word) means, "song, psalm, liturgy". The word has been erroneously translated "temple, shrine", etc. The correct meaning is seen in *namburbû lumun parši arni kidudê u suluhhi*, "A ritual to free from evil incurred by breaking the regulations, by sin in the matter of the temple liturgies and hand-washings", HARPER, *Letters*, no. 448. See also VAB.IV Nab. 4.6.

LXIV

K. 11874. End of a penitential psalm containing 55 lines. Cf. IV R. 10b 52.

LXV

K. 11229. Fragment of a lamentation.

LXVI

Sm. 264. Fragment of a lamentation.

LXVII

Sm. 323. Fragment of a liturgy similar to IV R. 28* no. 4 containing the phrase *a-dug-ga a-ta mar-ra-za*, "[The city] submerged, which thou hast hurled into the water."

LXVIII

Sm. 260. Fragment of a liturgy.

LXIX

K. 9275. Fragment of a liturgy.

LXX

R. 9298. List of gods from a litany. Obv. 9 has *ma-gi-a* for the ordinary *é-gi-a*, originally *gà(l)-gi-a = gagù > magù*, convent of the temple. *ma-gi-a* occurs also in SBH. 12, 7; K 9154 obv. 2 etc.

LXXI

K. 2485 + 3898 is probably the first tablet of the series *ní-mal gù-de-de* entered in the catalogue IV R. 53 I 46. Tablet two and part of tablet three have been edited in SBP. no. III. Obv. 11 — 48 is a duplicate of the classical and ancient text SBP. I Obv. 14. — Rev. 29 and the duplicate K. 41. For a new critical edition of SBP no. I, see RA. IX 5-11.

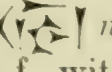
The section which ends at l. 56 is identical with the end of the reverse of SBH. no. 27, which is the second tablet of the series *a-še-ir giq-ta*. K. 10666 (no. 62) ll. 2-7 forms a duplicate to ll. 59-64.

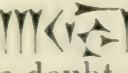
We might perhaps assign this tablet to the series *aser giq-ta*, but the difficulty is that it actually has the title *immal gù-de-de* translated into Semitic. The two series *nimal gù-de-de* and *aser giq-ta* are both Istar liturgies and both contain the long

section lines 14-58. Perhaps they agreed even farther for the duplicate SBP. I ceases entirely at line 50. (See no. 177.)

K. 6881 (no. 148) is a duplicate of lines 48-55. Lines 1-2 on K. 6881 do not agree with the lines which precede line 48 on K. 2485.

- | | |
|--|---|
| 1. <i>ní-ma-al-la¹ gù-de dug ki-bi ba-</i>
<i>da nad</i> | 1. The cow wailed and in her place
lay down |
| 2. <i>gù-de-de ní-ma-al-la gù-de-de ki-bi</i> | 2. She wailed, the cow wailed and in
her place she lay down |
| 3. <i>āq ū-me-ta-gim ki-bi</i> | 3. Like a woman in child birth (?
wailing) in her place she lay
down. |
| 4. <i>mu-gīg an-na na- ge</i> | 4. Virgin of heaven queen of |
| 5. <i>kūr-sun-sun gasan é-an-na- ge</i> | 5. She that smites the mountains
queen of Eanna. |
| 6. <i>an al-dūb-ba gasan é gè-par-r a-</i>
<i>ge</i> | 6. The heavens she shakes queen of
<i>giparu</i> . |
| 7. <i>ki sag-ga gasan é-an-ki- a-ge</i> | 7. The earth she causes to quake, queen
of Eanki. |
| 8. <i>lil-lā an-na² gasan tur-day liliz</i> | 8. <i>Lillanna</i> queen of sheep-folds(?). |
| 9. <i>ama é-a da-da-nu-nunuz sāg-ga</i> | 9. Mother of temples Dada the holy
woman child bearing. |
| 10. <i>na-na-a KAK-sag-é-a - ge³</i> | 10. Nana |
| 11. <i>ud e-ne-em an-na ma-ra i-ir-a-</i>
<i>mu</i> | 11. The spirit, the word of heaven
was brought to me, |
| 12. <i>e-ne-em mu-ul-lil-lā ma-ra i-ir-</i>
<i>a- mu</i> | 12. The spirit, the word of Enlil
was brought to me, |
| 13. <i>e-ne-em ma-ra i-ir-a- mu</i> | 13. The spirit the word of
was brought to me, |
| 14. <i>e-ne-em ma-ra i-ir-a- mu</i> | 14. The spirit, the word of
was brought to me, |
| 15. <i>e-ne-em ma-ra i-ir-a- mu</i> | 15. The spirit, the word of
was brought to me, |

1. This phrase was taken by me in SBP. 28 n. 5 for *ní-mal* = *rihamun*, storm. It appears, however, from this text that *ní-mal* means "cow", as in Gud. Cyl. B 4, 8. The Sumerian sign is properly  *ní-mal* and *salam*, CT.XII 24b 64 f. with which compare BM. 93041b and SBH. 19, 16. *šalam* =

silam, also written  Sb 134 so that there can be little doubt about the sign.

2. Variant of *lil-lā-an-na*, SBH. 132, 33.

3. Lines 5-10 restored from K. 10666 and 14857.

- | | |
|--|---|
| 16. <i>é-má</i> ¹ <i>mu-si-in-gin-na-</i> <i>mu</i> ² | 16. He came to my temple. |
| 17. <i>har-ra-an kùr-ra</i> ³ <i>mu-si-in-tur-ra-</i> <i>mu</i> | 17. By the mountain road he entered. |
| 18. <i>giš⁴má</i> <i>mu-si-in-gin-na-</i> <i>mu</i> | 18. In ships he came to me. |
| 19. <i>giš⁴má</i> <i>mu-si-in-</i> <i>us-sa-</i> <i>mu</i> | 19. In ships he embarked. |
| 20. <i>mu-lu</i> <i>a mu-si-in-tur-ra-</i> <i>mu</i> | 20. The entered. |
| 21. <i>ní-gir la?</i> ⁵ | 21. |
| 22. <i>šu-nu-laḥ-ḥa-ni</i> <i>ma-[šu mu-si-in-ir-ra-mu]</i> | 22. His unwashed hands upon me he put. |
| 23. <i>mu-lu su-e-sir-mal i-ni-in-tur-ra-</i> <i>mu</i> ⁶ | 23. He with sandals entered. |
| 24. <i>zi-ga ū-a</i> <i>ba?</i> <i>a-mu</i> | 24. The swift horseman (?) came ? |
| 25. <i>mu-un-ga</i> ⁷ <i>giš⁴má saḡ-gà</i> | 25. The possessions upon the prow of the ship [he put]. |
| 26. <i>gašan mèn</i> ⁸ <i>giš⁴má egir-[ra ba-e-ū-a mu]</i> | 26. I the queen upon the ship's stern rode. |
| 27. <i>ur-ri-bi mu-lu su-e-sir [mal-la-ni E + SAL-mà ni-in-tur]</i> ⁹ | 27. The foe, he with sandals, entered my court. |
| 28. <i>ur-ri-bi šu-nu-laḥ-ḥa-bi</i> ¹⁰ <i>[ma-šú mu-si-in ir]</i> | 28. The foe put his unwashed hands upon me. |
| 29. <i>šu-ni mu-un-ši-in-ir</i> <i>[imi mu-un-du]</i> ¹¹ | 29. He put his hands upon me, he filled me with fear. |
| 30. <i>ur-ri-bi šu-ni mu-un-ši-in-ir imi-teg-[a mu-e</i> ¹² <i> gam-en]</i> | 30. The foe put his hands upon me, with fear he oppressed me. |
| 31. <i>me-e imi ba-da-teg</i> <i>e-ne[nu-mu-da-teg]</i> | 31. I with fear was filled, but he did not dread. |
| 32. <i>túg-mu mu-da-an-ḫar</i> <i>dam-a-ni mu-ni-in-túg</i> | 32. My garments he tore away, and clothed his wife therein. |
| 33. <i>ur-ri-bi dāḡ zagin</i> ¹³ <i>mu-da-an-sil dumu-ni mu-ni-in-lal</i> | 33. The foe stripped off my jewels of lazuli and put them on his son. |
| 34. <i>ki-gub-ba-bi</i> <i>ám-gūg-[e-ne]</i> | 34. I tread now his courts. |
| 35. <i>giṃ-ma ní-mà-sú</i> ¹⁴ <i>ki ám-ši-in-ḫin-ḫin</i> | 35. So for me myself he sought in the shrines ¹⁴ . |

1. Var. *mu-a*.
2. Var. *ba*.
3. Compare RADAU, *Miscel.* n° 3, 5-7.
4. Var. omits.
5. Var. omits, l. 21.
6. On the variant line 22 follows 23.
7. Var. *ma-an-ga*, evidently a case of vowel harmony. Cf. SBH. no. 83, obv. 41.
8. Var. *ga-ša-an-mèn* (so read).

9. Here var. has a line omitted both by K. 41 and K. 2485.
10. Var. *ni*.
11. For variants see SBP. p. 4.
12. So K. 41.
13. *mu* is omitted (!)
14. Var. *šú*. The text of K. 41 obv. III, 21 is evidently in disorder. The Semitic has apparently *ki-a-am ana ramani-ja*.

36. *nd-ba-a imi-ba-teq su¹-e-ta* 36. Then I was filled with fear. "Cause
[na-e] her to go forth" (he said?). Not
should I go forth (?)
37. *é-mà-ba-an-ùl-e-en inqar-mà² ba-ab-* 37. In my temple he pursued me, in my
huluh-ha halls he terrified me
38. *tu-(hu)imi-teq-a-gim mus-ur-ra-nd-* 38. Like a frightened dove upon a
ba-ir beam, I passed the night
39. *su-din-(hu) dal-la-gim di-de al-* 39. Like a *sudin* bird that flees from a
gir-gir-ri-e-n cranny I hastened by night
40. *é-mà-musen-gim im-ma-r-a-an-* 40. From my temple like a bird he caus-
dal-e-en ed me to fly.
41. *[urù-]mà-musen-gim im-ma-r-a-an-* 41. From my city, etc.
dal-e-en
42. *[e-]mà-egir-mà gù-mu-un-de-de-e* 42. "My temple is behind me", I cry.
43. *[gasan-mèn-urù-mà-egir-mà-gù* 43. "A queen am I, and my city is
behind me", I cry.
44. *me-e é-mà é-mu nu-mèn-a-gim* 44. To my temple, "My temple thou
in-na-a-de³ art not", thus I cry.
45. *me-e urù-mà urù-mu nu-mèna-gim* 45. To my city, "My city thou art not",
me-e É+SAL ma É+SAL-mu nu- thus I cry. To my habitation,
mèn-a-gim "My habitation thou art not",
thus (I cry).
46. *na-an-tur dé-en-im-mi(?) -in-dûg-a* 46. If I say I will not enter into it, its
la-bi mu-un-kur-e beauty consumes me.
47. *na-an-da-ra-ma-ma⁴ da-im-mi-in-* 47. If I say I will not come unto it?,
dûg i-si-is-hi-ma-a ma-un-da-ra⁵- longing for it causes me to
gi tremble".
48. *a-gim ni-gul a-gim ni-gul-gul ni-zu* 48. Even as he destroyed it, destroy thou
a-gim mu-un-pi-el him likewise. Do thou thyself even
so make him ashamed.

1. KING's copy of CT. XV 25, 13 and my collation have *ba*, but *su* is apparently the true reading.

2. K. 41 *gim* is evidently an error of the scribe.

3. This text agrees with K. 41 in omitting four lines concerning Isin and Larak, thus proving that the classical text in CT. XV 24-5 is an Isin and Larak redaction.

4. This gives the reading for K. 41. rev. I 16. Var. *mà-mà*.

5. *ra* on BM. 23117 appears probable and is here certain. The Semitic of K. 41 has *usanâš-anni*, IIIrd of *nâsu*, to shake, tremble. K. 41 has clearly *zi-gi* which is a preferable reading for $\sqrt{\text{sig}}$, "to crush". For *gi* = *nâsu* cf. CT. XII 29 obv. 22b. rev. 14 b, *gi* = *na-a-su*? Cf. SAI. 10289(?).

49. <i>sal-egí E + SAL-zu a-gim ní-gul-la ní-zu</i>	49. Oh lady as in thy chamber thou didst perish, do thou even so make him ashamed.
50. <i>ní-zu mu-lu kùr-ra a-gim-mu-un-na -zí-em</i>	50. Thou thyself the foe even so wilt requite.
51. <i>gašan kùr-ra-ra a-gim¹</i>	51. Oh queen the foe even so thou wilt requite.
52. <i>me-e ní-mu nu-mu-un-pi-el a-a-mu mu-un-pi-el</i>	52. " I myself didst not cause the shame: my father caused the shame.
53. <i>umun dingir gal-e mu-un-pi-el a-a-mu</i>	53. The lord great god caused the shame: my father caused the shame.
54. <i>umun kùr-kùr-ra mu-un-pi-el a-a-mu</i>	54. The lord of the lands caused the shame; my father, etc.
55. <i>umun dúg-ga zí-da mu-un-pi-el a-a-mu</i>	55. The lord of unerring word caused the shame; my father, etc.
56. <i>ki ub-da nu-di-di-bi-mèn nu-kus-ù-bi-mèn ud-ba me li [e-a²]</i>	56. Where once I hastened not, I sorrowed not, now I shall be glad.
<hr/>	
57. <i>a i-dé-ba sag-mu a i-dé-ba sag-mu a i-dé-ba ur³-ba lú-lú⁴</i>	57. How long before her, how long before her shall my heart be cast in gloom?
59. <i>mu-gíg an-na gašan an-na-ge</i>	59. Oh virgin of heaven queen of heaven.
60. <i>kùr sun-sun gašan é-an-na-ge</i>	60. Thou that shatterest the mountains, queen of Eanna.
61. <i>an al-dúb-ba gašan é-gè-par-ge</i>	61. That makest heaven to tremble, queen of the dark chamber.
62. <i>ki-sīg-ga gašan-é-an-ki-ge</i>	62. That makest the earth to quake, queen of Eanki.
63. <i>lil-la-en-na gašan é[tùr-]dāg-ga(?) -a-ge</i>	63. Lillanna queen of Eturdaggā.
64. <i>dagal é-a d[da-]da nu-nunuz ság-ga</i>	64. That lovest the temple, Oh Dada sacred woman child-begetting.

1. K. 6881 has for lines 49-51 *mu-lu . . . mu-un-na-zí-em : lù . . .*

2. Cf. CT. XV 24, 14 *ud-ba me li-e-a*. SBH. 54 rev. 5 has a Sem. translation: *asar ? ùme-su sa idilu balu innahu anaku ùmu sū inim-[mir]*.

3. *ur'* = *dimtu*, derivative of \sqrt{er} = *bakû*.

4. Semitic in SBH. 54 rev. 7; *aḫulap libbi-sa aḫulap libbi-sa aḫulap panu-sa ina dimtim dulluḫu*, which corresponds to line 57 of our text. The Sumerian has, however, quite a different text.

Rev.

1.	<i>na-na-a?</i>	<i>e-a-ge</i>
2.	<i>saq (?)</i>	<i>ra-mu</i>
3.	<i>a</i>	<i>mu</i>

LXXII

K. 8473. A duplicate of the hymn to Shamash, SBH. no. 23 obv. 6-24. At this point the hymn to the sun god evidently ends, for K. 8473 has a line here and then begins with liturgy to Adad K. 24 (no. 16), of which it is a duplicate so far as preserved. For this hymn see SBP no. V. Line 3 of K. 8473 is not in the variants SBH. 23 and 24.

Line 13 has *ud-da* for *ud-du*, 17 *gis a-am* for *da-ri* in SBH no. 23 obv. 23.

LXXIII

BM. 81-2-4, 207, a large tablet containing the end of a litany to Enlil and the psalm to the flute with which these litanies generally end.

Obv.

13.	<i>e</i>	13-16.
14.	<i>e</i>	
15.	<i>e- (?)</i>	
16.	<i>e-ne-</i> | . . . . .	
17.	<i>mu-lu ú¹ kalama-ta dingir ba-è</i>	17. The lord the mighty one, from the land the divine one has gone forth.
18.	<i>gil-sa-a-bi-sù ki-bi-sù la-ba-ab-gí</i>	18. To his treasure-house, to his place he returns not.
19.	<i>ta me-a-bi nu me-a-bi²</i>	19. That which was should not have been.
20.	<i>uku tür-tür na-àm-tag-ga nu-ma- al</i>	20. The little ones of the people have no sin.
21.	<i>ud ma-al-la-aga³ ud ma-al-la-aga ud me-te-a nu-ma-al</i>	21. A day of desolation, a day of deso- lation; a day of seemliness it is not.

1. *mu-lu ú*, lit. = *amelu le'u* "the mighty man".

2. Cf. Gud. Cyl. A IV 23.

3. A var. of *gilliema* = *sahluhtu*.

22. ùh-ḥa-a	dubbin musen eri-in-na ¹	22. venomous, claw of the Erin bird.
23. sa-tūr-ra	mu-lu-ra an-zí- em	23. the dragon, man overwhelms (?)
24. mu-lu-ra	nu è-ne	24. man allows not to escape.
25. è-	a	25. goes up (?)
26. ra-ge	me- a	26-27?
27. ge	me- [a]	
28. i-de te-en-bi-ta	ḥa nu-è-n[e?]	28. From before his grasp the fish escape not.
29. dubbin se-ba	amar su-ti- a	29. With crushing claw the full grown calves it seized.
30. ḥub ḥub-ba	mu-lu su-ti- a	30. With destruction man it pos- sessed.
31. udu-zib-ba ²	mu-lu šu-ti- a	31. The raging storm man has possessed.
32. kalag-ga gud áb-ba	šu-ti-a	32. The strong one ox and cow has seized.
33. a-kalag ḥul-ma-al-la	e-zí nu-bal- e	33. In the evil flood the sheep pass not over.
34. ki-a ḥul-ma-al-la	e-zí a-nag gí-a	34. In the evil earth the drinking places disappear for the sheep.
35. e-ne-em-mà-ni na-ām-tag-ga	nu-ma-al mu-lu ta-zu mu-un-zu	35. His word institutes no sin, oh lord who comprehends thy form?
36. elim-ma	mu-lu	36. Honoured one who comprehends thy form?
37. d·gu-la	mu-lu	37. Oh Anu who?
38. d·mu-ul-lil-lā	mu-lu	38. Oh Enlil who?
39. d·am-an-ki	mu-lu	39. Oh Ram of heaven and earth who?
40. d·asar-lù-dug	mu-lu	40. Oh Marduk who?
41. d·en-bi-lu-lu	mu-lu	41. Oh Enbilulu who?
42. d·sukkal-maḥ-ám	mu-lu	42. Oh great messenger who?
43. d·mu-zí-ih-ba-sà-a	mu-lu	43. Oh thou named of good name who?
44. umun d·sá-kud maḥ-ám	mu-lu	44. Oh lord great judge who?
45. dúg-ga-a-zu	mu-lu	45. Thy word who comprehends?
46. mu- a-zu	mu-lu	46. Thy name who comprehends?

Reverse.

1. e-ne-em-zu mu-lu ta-zu mu-
un-zu

Reverse.

1. As for thy word who comprehends
thy form?

1. The same bird in Gud. Cyl. A 25,
6; B 5, 4.

2. Cf. Cyl. A 25, 9.

2. <i>elun ma nu gal galu e-ne mu-lu</i>	2. Honored one and majestic, guide of the people, who?
3. <i>mu lu sa ba na mu-un-zu-a¹ umun a-ra-zu de-ra-a b-bu</i>	3. He who knows the heart of Anu, oh lord (intercession) may he speak unto thee.
4. <i>mu lu sa ab-ba-na mu-un-zu-a a-ra-zu</i>	4. He who knows the heart of Anu, intercession may he speak unto thee.
5. <i>ša-ab-e lum-e mu-un-zu-a a-ra-zu</i>	5. He who knows the heart of the exalted, intercession, etc.
6. <i>šāb² gu-la mu-un-zu-a a-ra-zu</i>	6. He who knows the heart of Anu, intercession, etc.
7. <i>šāb kūr-gal a-a² mu-ul-lil mu-un-zu-a a-ra-zu</i>	7. He who knows the heart of the great mountain, father Enlil, intercession, etc.
8. <i>šāb² am-an-ki mu-un-zu-a a-ra-zu</i>	8. He who knows the heart of the Ram of heaven and earth, intercession, etc.
9. <i>šāb² asar-lù-dug mu-un-zu-a a-ra-zu</i>	9. He who knows the heart of Marduk, intercession, etc.
10. <i>šāb² en-bi-lu-lu mu-un-zu-a a-ra-zu</i>	10. He who knows the heart of Enbilulu, intercession, etc.
11. <i>[šāb]² mu-zi-ib-ba-sà-a mu-un-zu-a a-ra-zu</i>	11. He who knows the heart of Nebo, intercession, etc.
12. <i>[šāb umun²] di-kud maḥ-ām mu-un-zu-a a-ra-zu</i>	12. He who knows the heart of the great judge, intercession, etc.
13. <i>[šāb ur-sa² g-gal mu-un-zu-a a-ra-zu</i>	13. He who knows the heart of the great judge, intercession, etc.
14. <i>[šāb] ge² mu-un-zu-a a-ra-zu</i>	14. He who knows the heart of intercession, etc.
15. <i>[.] bālag er-ra ud-dé ba-ra-ē a-ra-zu</i>	15. [He of] the wailing lyre that sends forth the storm, intercession, etc.
16. <i>[.] -a-ge a-ra-zu</i>	16. intercession, etc.
17. <i>[.] nun² -ki-ge a-ra-zu</i>	17. intercession, etc.
18. <i>[.] a-ge a-ra-zu</i>	18. intercession, etc.
19. <i>[.] na-ge a-ra-zu</i>	19. intercession, etc.

1. Cf. SBH. 45, 13 = SBP. 124, 13.

2. Cf. SBH. 44, 14.

20. [.]-na-ge	a-ra-zu	20. intercession, etc.
21. [.] ra (?)	a-ra-zu	21. intercession, etc.
22. -si	a-ra-zu	22. intercession, etc.
23. dagal é-urú-sag-gà ¹ gašan din-dib- ba-ge a-ra-zu.		23. Mother of <i>Eurusagga</i> , queen that gives life to the dead, intercession, etc.
24. ság-ṭun ² an-na gašan i-si-in-(ki-)ge a-ra-zu		24. <i>sagṭun</i> of he aven, queen of Isin inter- cession, etc.
25. d-nusku á-maḥ utug é-kùr-ra a-ra- zu		25. Nusku of mighty oracles, shade of Ekur, intercession, etc.
26. d-kal-kalaga ni-dū gal é-kùr-ra-ge a-ra-zu		26. <i>Kalkalaga</i> , great watchman of Ekur, intercession, etc.
27. nubanda maḥ d-mu-ul-lil-lá zid ge a-ra-zu		27. Great herald of Enlil the faithful, intercession, etc.
28. d-ur ³ d-sin-na ligir ab-bar-ra-ge a- ra-zu		28. The divine servant of Sin, prince of prophecy, intercession, etc.
29. . . . zu-na an šub-bi-en dé-ra-ab-bi a-ra-zu		29. . . . of heaven may petition speak, intercession speak to thee.
30. [še-ib nup]pur-(ki) é-kùr-na a-ra-zu		30. In the walls of Nippur, in his Ekur, intercession, etc.
31. [ki-]úr é-nam-ti-la-na a-ra-zu		31. In Kenur, in his house of life, inter- cession, etc.
32. [še-ib zim]bir-ki é-bār-na a-ra-zu		32. In the walls of Sippar, in his Ebarra, intercession, etc.
33. [še]-ib din-tir-(ki)-na a-ra-zu		33. In his walls of Babylon, intercession, etc.
34. [é-sag-]ila bád-si-ab-ba-(ki)-na a-ra-zu		34. In Esagila, in his Barsippa, interces- sion, etc.
35. [é-zi-]da é-maḥ-ti-la-na a-ra-zu		35. In Ezida. in his great house of life, intercession, etc.
36. [é-te-me]-an-ki- na a-ra-zu		36. In his Etemenanki, intercession, etc.
37. [é-dár]-an-na na a-ra-zu		37. In his Edaranna, intercession, etc.
38. [é-nam-bi]-é-zi-da ⁴ na a-ra-zu		38. In Enambi, in his faithful house, intercession, etc.
39. [é-ur-me-imin]-an-ki-na a-ra-uz		39. In his E-urme-imin-anki. interces- sion, etc.

1. *bit bāmat ummāni*, cf. SBH. 19, 51, and K. 69 obv. 15.

2. For the ancient sign, see REC. 447 and SAI. 3752.

3. Var. *uru*, SBH. 26, 10.

4. Cf. K. 193, 19.

40	<i>e-si-sa-q-us-sa na a-ra-zu</i>	40	In his Earsaguna, intercession, etc.
41	<i>his-ki e-k-sib-ba na a-ra-zu</i>	41	In his, in his "House of the real" intercession, etc.
42	<i>e-me-ten-ut-saq na a-ra-zu</i>	42	In his Emetenurseg, intercession, etc.
43	<i>gu-du-a-ki e-mes-lam-na a-ra-zu</i>	43	In Cutha, in his Emedum intercession, etc.
44	<i>e-e-de-a-nu-um na a-ra-zu</i>	44	In his E-de-Anu, intercession, etc.
45	<i>du-de-ra-ab-bi a-ra-zu</i>	45	"Compassion?" may he speak to thee intercession, etc.
46	<i>dib-bi-ne-du-de-ra-ab-bi a-ra-zu</i>	46	Mercy (?) may he speak to thee, intercession, etc.
47	<i>gi-gi-de-ra-ab-bi a-ra-zu</i>	47	"Repent", may he speak to thee, intercession, etc.

er-sem-ma *en-lil-lā-ge* A psalm on the flute, to Enlil.

LXXIV

K. 9323. Fragment of a penitential psalm to Adad.

LXXV

K. 9378. Lines 2-5 duplicate of no. 73 rev. 41-4.

LXXVI

K. 9440. Fragment of a liturgy (?).

LXXVII

K. 9848. Fragment of a liturgy.

LXXVIII

Rm. 2 II 366. Fragment of a liturgy.

LXXIX

Rm. 2 II 420. Probably a litany. Only the ends of the left half of the column preserved.

LXXX

Bm. 79, 7-8, 70. A duplicate of IV R. 28* no. 4 rev. 24-35. Here *a-dug-ga* is translated by *sanātim*, submerged. *a-dug* means "to pour or sprinkle" in IV R. 25 a 34, *su azag-ga-ne-ne a sal-zid mu-ni-in-dug-ga*, "Their pure hands with water carefully he washed". In IV R. 28* no. 4 rev. 34 two translations of *a-dug-ga* are

given *ša naḫrum u šanû*¹, "The city which was demolished and submerged. For *šanû* "be submerged", see ZIMMERN in GGA. 1898, 826; BOISSIER, *Choir* II 47, 6 *šubatsu ištana*, "its abode is submerged". Perhaps in CT. IV 29 C 3 *ši-ni-am*(?).

LXXXI

K. 9381. Fragment of a litany.

LXXXII

Rm. 2.II 426. Fragment of a litany.

LXXXIII

K. 13489. Fragment obv. and rev. of an Enlil liturgy.

LXXXIV

K. 11689. Beginning of an Istar liturgy *urú-a ur-ri ma-ni-in-ma-al* = *álu ana nakri iššakkan*, "The city is given over to the foe".

LXXXV

Sm. 902. Fragment of an Enlil (?) liturgy.

LXXXVI

Rm. 911. Fragment of a ritual and incantation.

LXXXVII

K. 10195. Beginning of an Istar liturgy called *dagal mu-gig*.

LXXXVIII

Rm. 540. Left edge (obverse) of an Istar (?) liturgy.

LXXXIX

Rm. 2 II 424. Fragment from the middle of a litany.

XC

Rm. 539. Possibly an incantation.

1. Cf. SBH. 54 obv. 23.

XCI

K. 6564. Fragment of doubtful content

XCH

K. 9298. Fragment of a hymn.

XCHH

K. 5273. Fragment of a litany including the seven heroic names of Enlil.

XCIV

K. 3804. Fragment of a lamentation.

XCV

K. 6440. A fragment of a hymn to Nintud, i. e. Ninlil.

Obv.

1. *kùr-gal* ^d*en-lil-da* *šu-di-a*
2. *durun-azag ka-zal-la ki-dúr-a niḡ-
du°-du°-a*
3. *bara* ^d*nin-tud* *bara dūr-a- ni*
4. *isib-mah azag-qi ga-ám-me-te kalag
dib-a*
5. *nam-en nam-lugal* ^d*en-lil-šú* [*gál-*]¹
la
6. ^d*nin-tud ka-zal-la-ki* a
7. . . . ^d*nin-tud* ni

Rev.

1. *ù-tu-da*
2. *ka-sil gar-ra*
3. [*kùr-gal*] ^d*en-lil-da* *šu- di-a*
4. [*áb am*] *ar-bi-ta ka-sil mu-na-ab-
bi*

Obv.

1. By the great mountain Enlil she
was taken by the hand (?).
2. In the sacred abode of festivity, in
the resting place luxuriant,
3. In the shrine of Nintud, in the
shrine where she sits,
4. I, the great enchanter, the holy
[enchanter], will do what is seem-
ly ?
5. By the priestly power, by the royal
power of Enlil
6. Nintud in festivity
7. . . . Nintud

Rev.

1. (she) bore.
2. creating festivity.
3. By the great mountain Enlil she
was taken by the hand (?).
4. Because of the cows and their calves
of joy she spoke.

1. Restored from K. 7787.

- | | |
|--|--|
| 5. ^d <i>nin-tud-ri¹ i-lu-bi-ta mu-un-na-an-dū (?) -a</i> | 5. . . . Nintud with their cry they hailed (?) |
| 6. ^d <i>nin-tud nin-mah keš- (ki) -a</i> | 6. . . . Nintud great lady of Keš, |
| 7. <i>kūr-gal^d en-lil-da šu- di-a</i> | 7. By the great mountain Enlil was taken by the hand. |
| 8. ^d <i>nin-tud ab-amar-bi-ta ka-sil mu-na-ab-bi</i> | 8. Nintud because of the cows and their calves of joy spoke. |
| 9. <i>dagal^d nin-tud nin-mah keš-(ki) -a</i> | 9. The merciful Nintud, great lady of Keš. |

XCVI

K. 4427. Fragment of a hymn to Sin, nearly identical with SBH no. 38.

XCVII

K. 7787. Hymn to Ninib, closely allied to no. 95. Line 4 has *gi-am-me-ten* for *ga-am-me-ten* on no. 95.

XCVIII

K. 6657. Fragment of a liturgy.

XCIX

K. 7227. Fragment of a liturgy.

C

K. 7863. Portion of the obverse of a large tablet. A litany arranged in hemistiches.

CI

Sm. 65. Duplicate of tablet five of the Ištar liturgy *muten nu nunuz-gim*, SBP. 154, 33-45. The duplicate restores line 33 ^d*kūr-me* not *mar* as in my edition, and l. 34 *ni-dū gal* "great watchman", not *umun-mu gal*.

CII

K. 2489. Fragment of a hymn to *Aruru*, i. e. trs. Ninlil. With line one compare the title of an *eršemma* psalm, *nin-mah^d a-ru-ru*, IV R. 53 III 40.

CIII

K. 3276. Fragment of a list of liturgical psalms similar to IV R. 53. With obv. 7 cf. IV R. 53 III 10, obv. 19 = IV R 53 III 28.

1. For *ri* demonstrative v. § 163.

CIV

K. 9093. Fragment of a litany. Note the phrases: *a-ba mu-un-gul a-e mu-un-gul*, *a-ba mu-un-sig ta-e mu-un-sig*. "Who has destroyed? thou hast destroyed. Who has cast down? thou hast cast down."

CV

K. 9120. Fragment of an Istar litany.

CVI

K. 8213. Fragment of a litany containing the seven heroic names of Eulil.

CVII

K. 6036. Fragment from the right edge of obverse. A penitential psalm.

CVIII

K. 9243. Lower edge of obverse. Fragment of a litany.

CIX

K. 3335. Fragment of a myth concerning the mythical birds *Zu* and *Arabu*.

CX

K. 5036. Fragment of a myth concerning Ninib. Notice lines 3 and 5: —

3. *g³KI-GU² à-sag ur-bi ni-kur-kur-e-ne?*, "In the mixing bowl . . . together they (?) ate."

5. *ur-sa-j-ra urû-mah sag-gà er-su*, "Unto the heroic one the great city . . . with wailing [cries?]"

CXI

K. 9040. Fragment of a hymn.

CXII

K. 5830. Neo-Babylonian fragment of a liturgy to Gula. The tablet has two small triangular holes evidently made with the stylus.

CXIII

K. 8963. Fragment of an incantation. With line 5, cf. IV R. 22 a 54.

CXIV

K. 9359. Fragment of doubtful content. Incantation?

CXV

K. 9618. Part of a penitential psalm, *er-sag tûg-mal*.

CXVI

K. 9399. Only traces of four lines. Mentions Ur.

CXVII

K. 9722. Fragment of a myth concerning a goddess.

CXVIII

K. 9368. Fragment of a litany.

CXIX

K. 13518. Fragment of a litany.

CXX

K. 13520. End of obverse. A litany.

CXXI

K. 13412. Fragment from the middle of obverse. A litany.

CXXII

K. 11857. Lines 1-4 are a duplicate of K. 10666, 5-8, and see no. 71 obv. 7-10.

CXXIII

K. 10178. Fragment of a litany.

CXXIV

K. 13526. Fragment of a litany.

CXXV

K. 13534. Lower edge of obverse. Six fragmentary lines containing names of temples.

CXXVI

K. 10168. Left edge, beginnings of eleven lines of names of temples and cities.

CXXVII

K. 13337. Six fragmentary lines of a hymn to Nintud. With line four of no. 93 obv. 1.

CXXVIII

K. 13353. Nine fragmentary lines of a psalm. Among the deities mentioned is *Belit-šêri* l. 5 and *Zarpanit* l. 8.

CXXIX

K. 13349. Fragment of a litany.

CXXX

K. 13354. Beginnings of eleven lines, probably a hymn to Sin.

CXXXI

K. 13346. Fourteen fragmentary lines of a litany.

CXXXII

K. 13342. Beginnings of seventeen lines of a hymn to Ištar.

CXXXIII

K. 9350. Ends of eleven lines of a liturgy to Ištar.

CXXXIV

K. 9316. Ends of twelve lines of upper right corner of the obverse of a liturgy to the " Word ".

CXXXV

K. 9249. Nine fragmentary lines of an intercession *a-ra-zu dé-ra-ab-bi*.

CXXXVI

K. 3414. End of obverse and thirty-four fragmentary lines of reverse. The obverse ends with an intercession. The reverse contains a litany to *Zarpanit*.

CXXXVII

K. 3390. End of obverse and beginning of the reverse of a litany of intercession.

4. <i>mu a-še-ir-ra gin a-se-ir-ra</i>	4. The strong man weeps, the maiden weeps.
5. <i>sal-la a-še-ir-ra dumu a-še-ir-ra</i>	5. Women weep and children weep.
6. <i>mu-lu šā-ba an-na mu-un-zu-a</i>	6. May he that knows the heart of Anu (intercede).
7. <i>mu-lu šā-ba an-na mu-un-zu-a</i>	7. May he that knows the heart of Anu (intercede).
8. <i>šáb^d e-lum-e e-la-lu</i>	8. The heart of the mighty one is full of woe.
9. <i>šáb^d gu-la mu-un</i>	9. He that knows the heart of the great god (intercede).
10. <i>šáb^d mu-ul-lil-lá e</i>	10. The heart of Enlil is full of woe.
11. <i>šáb kūr-gal a-a^d mu-ul-lil-lá mu-un</i>	11. He that knows the heart of the Great Mountain, father Enlil (intercede), etc., etc.
12. <i>šáb [d^d am-an-ki] e</i>	
13. <i>[šáb^d asar-]lù-dug mu-un</i>	
14. <i>e</i>	
15. <i>mu-un</i>	
16-18 ?	
19. <i>[..... dé]-ra-ab-bi</i>	

CXXXVIII

K. 3482. Duplicate of CXXXIX.

CXXXIX

K. 3141. Obv. A penitential psalm. K. 3482 (no. 138) is a duplicate, the variants of which are given below. On the reverse of K. 3482 the beginnings of eight lines.

1. <i>[.....¹ er-sag túg-[mal]</i>	1.? psalms of penance.
2. <i>[me-e] sá-kud-ta me-e.....</i>	2. I unto judgment, I.....
3. <i>..ma-ra ha-ma-da-túg-mal.....</i>	3. for me may he utter psalms of penance....
4. <i>me-e sá-kud-ta imi-.....</i>	4. I unto judgment in fear [will go].
5. <i>me-e umun-mu-ra er-ra mu-[un-ra-ab-ir]</i>	5. I unto my lord tears will bring.
6. <i>4 er-šáb túg-mal bar.....</i>	6. Four psalms of penance....
7. <i>me-e dīm-me-ir-mu a-na-ám mu-ni...</i>	7. As for me, my god, what shall [pacify?]

1. Only a figure missing, giving the number of lines in the psalm.

- | | | | |
|----|--|----|--|
| 8 | <i>sub dīm-me-ir-lar-bi qū ? ša-ab-
hul</i> | 8 | The god heroic whose soul is not
evil-minded. |
| 9 | <i>gi-bil-lā qur-ra kūr-sūdu</i> | 9 | Bearing a torch, the far-away land... |
| 10 | <i>kī-dūr ud-du-ša an-sab dib-
ba sab-ba?</i> | 10 | In the abode where the blazing
sun arises in the heavens, sorrow
of heart. |
| 11 | <i>umun dīm-me-ir-mu bara-azag-ga
durun-a-ra er-ra</i> | 11 | Unto the lord, my god, who dwells
in the bright chamber, tears I
bring. |
| 12 | <i>me-e dīm-me-ir-mu mi-da¹ ha-an-
na-ab-bi?</i> | 12 | I unto thee, my god, with fear will
speak. |
| 13 | <i>me-e dīm-me-ir-mu šir-ru-ša ga-an-
na-ab-bi?</i> | 13 | I unto thee, my god, with mournful
song will speak. |
| 14 | <i>me-e dīm-me-ir-mu a-ra-zu ga-an-
na-ab-bi</i> | 14 | I unto thee, my god, prayers of inter-
cession will say. |
| 15 | <i>me-e dīm-me-ir-mu er-ra² mu-un-
ra-ab-ir</i> | 15 | I unto thee, my god, tears will bring. |
| 16 | <i>me-e dīm-me-ir-mu sā-kud ga-an-
na-ab-tur</i> | 16 | I unto my god, unto judgment enter. |
| 17 | <i>me-e dingir-mu mu-e-si-in-gin tuq-
mu ga-an-na-ab-ūr</i> | 17 | I unto my god, do come; my gar-
ments I remove. |
| 18 | <i>ma ma-al-la-su sahar-ra ba- da-
tūg</i> | 18 | Upon me prostrate, earth is scattered. |
| 19 | <i>umun dīm-me-ir-mu bara-azag-ga
durun-a-ra er-ra šab-ne-du in-ūr</i> | 19 | Unto the lord, my god, him that
sits in the bright chamber, tears
and sighing I bring. |
| 20 | <i>sāb dīm-me-ir-mu ki-bi-sū ha-ma-
gi-gi</i> | 20 | May the heart of my god return to
its place. |
| 21 | <i>..... dīm-me-ir-mu me-na-sū har-
[hī] a-ba be en.....</i> | 21 | my god how long his soul, |
| 22 | <i>..... dingir lū-gāl-lu he-.....</i> | | |
| 23 | <i>..... nir-da ad-sa.....</i> | | |

This psalm of penance is particularly important for its references to removing the garments (17) and putting earth upon the head (18). Note also the bearing of torches in line nine. From the reference in line ten, we infer that the psalm was said to Shamash the god of judgment. References to judgment in lines two and sixteen support this interpretation.

1. Var. *ki-dūr ud-ud lag-a-ge³ bab-bar-ra an*

2. Cf. *me-da* == *puluhtu*, SBP. 4, 7.

3. Var. *er-da me....*

4. Variant has *tūg-mu*, etc., on a separate line.

CXXXX

K. 5024. Fragment of a lamentation.

CXXXXI

K. 5302. Ends of ten lines of a litany.

CXXXXII

K. 13567. Fragment of a lamentation.

CXXXXIII

LITURGY OF THE CULT OF TAMMUZ

K. 3643. Obv. destroyed. Rev. has 25 fragmentary lines. The fragment contains several passages which vitally affect our knowledge and understanding of the cult of Tammuz. The liturgy represents the people rehearsing the sorrows of Innini wailing for the life of the earth and seeking the lost Tammuz. The song then turns to gladness and enlarges upon the glory of the risen Tammuz. He is identified with both Shamash and Nannar. The close relation between Tammuz and the sun-god is one of the clearest traits of Sumerian mythology. In the legend of the *kiskanū* tree of Eridu, whose abode is the hidden chamber of the river-god in the nether sea, Shamash and Tammuz¹ are the gods who watch the sacred "tree of life", in that subterranean sea². In MYHRMAN, No 6, l. 2 Tammuz has the title "*babbar*", thus clearly identified with Shamash. Shamash and Tammuz are named as the gods of Durgurru³, and Tammuz is lord of Durgurru⁴. ZIMMERN has already pointed out that, in a list of gods so constructed as to give a resumé of the great lists of gods, Tammuz follows the Shamash section⁵. Another text which, as I have repeatedly pointed out, gives a theological analysis

1. *Dagal-ušumgal-anna-ge*.

2. CT. XVI 46, 195.

3. Clay cone of Sinidinnam, BA. I 301 ff. Col. II 14.

4. CT. XV 18, 8.

5. *Gott Tamūz*, p. 13. In the great list of gods the Adad group breaks in between the Shamash and Tammuz group, v. ZIMMERN, *An = Anu*, p. 116, but this is due to late theological speculation, for in SBP. 160 Adad (l. 14) follows upon the Shamash and Tammuz groups.

of the Babylonian pantheon, ¹ is of special importance in this respect. This list begins with the Shamash-Nergal-Ninib group, after which follows Damu. The order here is as follows ²:

1. Shamash and Aja. 2. Gibil. 3. Utiaene. 4. Nergal. 5. Allat and Ningiszida.
6. Ninsubur (i. e. Ninib) and Gula. 7. Ninsubur of Larak and Gula of Larak.
8. Tammuz (Damu).

The Adapa legend represents Tammuz and Giszida ³ as gods who had vanished from earth (*ina matini ilu sina halhuma*) to guard the gates of heaven. The litany translated on page 20 speaks of Tammuz as *u-mu-zi-da*, and he is often addressed as *tu-mu umun-mu-zi-da*, "Child, lord of Justice", SBP. 304, 15-312, 5, etc. Evidently in these Tammuz hymns not two gods "Tammuz child of Ningiszida" (= *Umun-giszida*) are intended, but the liturgy simply addresses Tammuz under another title ⁴. Tammuz belongs to the group of deities connected with the sun in so far as he is a god of vegetation, and with the Ea group in so far as he descends into the nether sea and dwells in the abyss (*Dumuzi-abzu*). Shamash is *par excellence* the god of justice, and Nergal, the aspect of the sun in the lower world, appears to have passed judgment upon the souls of the dead. In *Zim Kultlieder*, No 26, obv. I. 16 Tammuz is called *ummana tarri*, 'lord of judgment'. Probably this power of inquisition attributed to the gods of light is derived from the revealing power of light which searches into the secrets of all things. The name *dumu-zi-da* itself means, "just child", whence we infer that in his original character he represents an aspect of the god of justice, possibly the spring sun, or possibly the original conception of this name is taken from the judgment of the souls of the dead, a function performed by the vanished lord of life.

Our text indicates clearly that the wailings for Tammuz ended with a celebration of his resurrection. I had already pointed this out in connection with another liturgy ⁵, also ZIMMERN on the basis of a new text ⁶ has come to the same conclusion.

1. SBP. 168-9.

2. SBP. 158-160.

3. *giš-zi-da* certainly identical with *umun-giš-zi-da*, *nin-giš-zi-da*, *u-mu-zi-da* (see above, p. 20, l. 5, means probably "faithfulness", *kittu*, *giš-zi-da* is a noun-formation from the root *zid* = *kinu* and the abstract prefix *giš*, v. Sum. Gr. § 151. Also cf. *giš-lal* = *tukumtu*, "binding, battle," from *lal* = *kamû*. This derivation strengthens the accepted derivation of *dumu-zi-da*, "faithful child". Both are therefore aspects of Shamash as *lord of justice*, or attendants of his court as Nig-zida = *kittu*, Nig-sisa = *mésaru*, Nig-gina = *kittu*, etc., all of whom appear as inferior deities in the household of Shamash.

4. Against ZIMMERN, *Gott Tamûz*, p. 10, No. 21.

5. SBP. 339, n. 13.

6. VAT. 617, v. ZIMMERN, *Gott Tamûz*, 33, n. 1. This Neo-Babylonian text is shortly to be published by ZIMMERN as No 2, in Vol. II of *Vorderasiatische Schrift-*

The author has generously allowed me to study this text, and I cite here two lines to show the close connection with lines 12 f. of K. 3643.

VAT. 617. Rev. I 9; *ûr dagal-muḥ-na tûr-tûr-ra-ka šu-am-mu-un-di-en-na*.

10. *tûr-tûr dagal-muḥ-na dagal-E + SAL-a-ge E + SAL mu-un-na-ab-bi*
 " In the bosom of his mother creator, in his childhood, she gave him rest.

In his childhood, the mother creator, mother merciful, compassion spoke".

Noteworthy is line 14; *û-ta-âm ki û-ta-âm*, " The god of light upon earth shines, " another passage in which Tammuz is identified with the spring sun. The identification of Tammuz with the moon-god in line 16 of K. 3643 introduces a new element into the Tammuz theology. The connecting element here is not clear, unless it be that Tammuz like the moon disappears for a time in the infernal regions. The text represents an advanced and abstract theology in which the personality of the various gods becomes faint and confused. Nannar was regarded as the father of Shamash, and Tammuz being identified with Shamash thus became Nannar himself. The passage shows how completely Babylonian religion outgrew the pagan character of its gods, evolved them into mere principles, and used their names as convertible terms for natural elements.

1. *ki nu bir-bir-ra-mu*

2. *šurim-ma nu ki-šub ¹-na-mu*

3. *im da-an-ag-gu-la šu-nu-gur-ra-*
mu

4. *ne-im-mar ne-im-mar ² i-si-iš ud*
mu-un-zal ³

5. *akkil di-e dumu-sal kullab-(ki)*

6. *ûr (?) maš an-na nin šubur-ra ⁴*

1. not is scattered ?

2. the ewes not.

3. the great, which is not purged.

4. She that lightens, she that lightens,
 with lament by day is overfull.

5. With sighing she goes, the daughter
 of Kullab.

6. Wailing for the heavenly brother,
 lord of the earth.

denkmäler. A duplicate from the classical period is published by SCHEIL in the *Revue d'Assyriologie*, VIII, 161-9. Professor ZIMMERN has generously placed his copy at my disposal, and will himself edit the text in a future number of the *Leipziger Semitische Studien*.

1. Cf. *ki-šub* = *nidûtu*, desert land. POEBEL, BE. VI 2, 12.

2. *ne-im-mar* I take for *ne-gar* = *nûru*, an epithet of Istar as the divinity of Venus.

3. Cf. SMITH, *Miscel. Texts* II, 7.

4. This title usually written *nin-šubur* is an ordinary title of Ninib and means

bêl iršitim, " lord of [in] the earth ", referring to the annual descent of the sun-god, Ninib. The passage proves the close parentage of Tammuz with the sun-god Ninib, for which see ZIMMERN, *Gott Tamûz* 715.

7. <i>ur a-sag mas a-sag subuh sagtu-na-mu</i>	7. Wailing for the holy brother, my radiant <i>subuh</i> .
8. <i>? e-ne-em sag sag-ga mu</i>	8. my sacred one
9. <i>ra-gab e-ne-em gi-en gi-na mu</i>	9. Messenger of the word, my faithful one
10. <i>ra-gab utul mu mu lu akkil a</i>	10. Messenger, my shepherd, lord of lament
11. <i>e-lum-ma-mu zi-ga-zu-de zi-ga-zu-de</i>	11. Oh my exalted one, when thou risest, when thou risest
12. <i>e-lum-ma-mu ur dagal muh-na-mu zi-ga-zu-de</i>	12. Oh my exalted one, when to the bosom of my mother creator thou risest.
13. <i>ur dagal zu ur kenag zu zi-ga</i>	13. When to the bosom of thy mother, to the bosom of thy beloved thou risest.
14. <i>ur dagal zu gasin an-na zi-ga</i>	14. When to thy mother, the queen of heaven thou risest.
15. <i>e-lum-ma-mu a-ba d-uta-âm za-e d-uta-âm</i>	15. Oh my exalted one, who is Shamash? thou art Shamash.
16. <i>e-lum-ma-mu a-ba d-nannar za-e d-nannar-âm</i>	16. Oh my exalted one, who is Nannar? thou art Nannar
17. <i>za-e é-gal-la</i>	17. Thou in the palace
18. <i>és é-an-na uru</i>	18. In the abode of Eanna, in the city
19. <i>és é-an-na</i>	19. In the abode of Eanna
20. <i>azag d-innina-ge</i>	20. Holy Innini
21. <i>anna dumu</i>	21. ?
22. <i>azag d-innina-ge dug-li</i>	22. Holy Innini with abundance
23. <i>nin subur-ra</i>	23. Lord in the lower world
24. <i>an-na il-la</i>	24. To heaven lifted up
25. <i>nin -subur- ra</i>	25. Lord in the lower world?

CXXXIV

K. 6084. Variant of SPB. p. 292 and IV R. 28* no. 4 b 5 ff.

CXXXV

K. 8610. Fragment of an intercession *arazu derabbi*.

1. For *ur* = *bakû*, v. No. 139, 19.

2. The transcription contains a few corrections of the text discovered by collation.

CXXXXVI

K. 3026. Fragment containing thirtynine ends of lines. A hymn.

CXXXXVII

K. 8462. Fragment of a psalm mentioning the musical instruments *uppu* and *manzu* (l. 5).

CXXXXVIII

K. 6881. Duplicate of K. 2585, see no. 71.

CXXXXIX

Rm. 514. Neo-Babylonian fragment of a penitential psalm, *eri-zu-šú ha-ma-šed-dé* « Unto thy servant (may thy heart) repose ».

CL

BM. 79-7-8-46. Hymn to the god Ea.

CLI

BM. 82-3-23, 5220. Fragment of doubtful content.

CLII

K. 11831. Fragment of a penitential psalm.

CLIII

K. 13522. Fragment of a litany.

CLIV

79-7-8, 79. Hymn to Shamash.

CLV

Rm. 13. Fragment of a hymn to Sin?

CLVI

Rm. 2, 219. A liturgy concerning Ur. In the first line is given the temple *gè-par-imin*, written *gè-pàr* in SBP. 6, 24, “ the seven dark chambers ”. The same temple in SBH. 100,34.

CLVII

K. 5503. Fragment of four mutilated lines. A myth mentioning the throwing of the *sa-hul*, “ the wicked net ”.

CLVIII

LITANY OF NEBO

K. 3238. Third tablet of the series *uklan-ta es har-ra til-la* "From the assembly wisdom is departed", catalogued in the native list at IV R 53a 31. The obverse is a duplicate of REISSER, SBH, no. 12 as far as line nineteen. The few lines preserved on the reverse are a duplicate of SBH, no. 12 rev. 5-9.

Obv.

- | | |
|---|--|
| 1. <i>a¹-u sa-ba-mal</i> [.] <i>kūr al-gul-</i>
<i>gul</i>] <i>a</i> <i>šu</i> | 1. The lofty one, furious (²), who in his
. shattered the mountain. |
| 2. <i>ša-du ri-tu-su sa</i> [<i>ina</i>] <i>sadi-a u-</i>
<i>-ab-bit</i> | |
| [<i>a-ū</i>] | |
| 3. <i>e-ne-em</i> ³ <i>gu-la kūr</i> | 3. The word of Anu shattered the
mountain. |
| 4. <i>e-ne-em</i> ⁴ <i>mu-ul-lil kūr</i> | 4. The word of Enlil shattered the
mountain. |
| 5. <i>e-ne-em</i> ⁵ <i>mu-zi-ib-ba-sà a¹</i> | 5. The word of him named with good
name, the lofty one, furious, who
in his . . . shattered the mountain. |
| 6. <i>e-ne-em</i> ⁶ <i>šid-rū-ki-sār-ra a¹</i> | 6. The word of the Recorder of the
Universe, the lofty one, furious,
who in his shattered the
mountain. |
| 7. <i>e-ne-em an-sū</i> <i>an-im⁷-dūb-ba-ni</i> | 7. The word which stills the heavens
on high. |
| 8. <i>a-ma-tum sa e-lis</i> <i>sa-me-e ū-rab-</i>
<i>bu</i> | |
| 9. <i>e-ne-em ki-sū</i> <i>ki al- sug-ga- ni</i> | 9. The word which causes the earth
beneath to shudder. |
| 10. <i>e-ne-em ū-ma-ni-ta</i> <i>mu-un-da-an-</i>
<i>dūg-ga-ni</i> | 10. The word which in his glory he
spoke. |

1. Correct *U* to *A* in my text, lines 1.3.11.

2. This line is omitted in SBH, No. 12.

3. Lines 3.4 are clearly a late insertion since, they do not appear on K. 3238.

4. *a* is apparently an abbreviation for *a-ū sa-ba-mal*, etc., and shows that Nebo is the god first mentioned after the opening liturgical melody on the original.

5. Var. *al*.

11. *a-ma-tum sa ina ir-nit-ti-su iḫ-*
bu-û
12. *a^d pap- nun-an-ki-ge mu-un-da-*
an-daḥ-a-ni The form which Zarpanit magnified,
13. *iṣ ?]-rat¹ sa iḫ zar-pa-ni-tum*
uṣ-ši-pu
14. *e-ne-em û-ma-ni-ta mu-un-da-an-*
dûg-ga-ni | The word which he in his glory
spoke]²,
15. *a^d mu-zi-ib-ba-sà mu-un-da-an-daḥ-*
a-na And which he, named with a good
name, magnified.
16. *ma-da da-ma-al-la a mu-un-[dûg]* Waters have flooded the wide land.
17. *ma-a-tum ra-pa-aš-tum me-e u-*
ša-ne-e³
18. *mé-a na-ām-lû-gāl-lu šu⁴-ba-an-*
mar kūr al-gul- gul 18. He who in battle disposes of hosts,
has shattered the mountain.
19. *ina ta-ḥa-zi um-ma-na-a-ti ana ga-*
ti û-ma-al šadi-i [u-]ab-bīt
20. *edin-na gub-ba edin šag-sû-ga-*
mu When he walked in the fields, the
fields became pale (with hoar-
frost).
21. *ši-ra-am ina a-la-ki-šu ši-rim*
pu- šu- um-ma
22. *edin-na ki-gub-bu gīn sal- sal- la* 22. In the fields where he walks, the
maiden who gives birth,
23. *ši-ra-am a-šar ä-lak-ti-šu ar-da-ti*
uṣ- ša-at ?⁵
24. *kaskal-dubbin-na û-ne-kur û-ne-*
sig-ga 24. On the highway he oppressed, he
smote.
25. *ina ḥar-ra-ni ip-rik-ma is-pu-un*
26. *ama-ḥen-na en-nun-mâ-bi é-mu ?* 26. The begetting mother from her
shelter he caused to go up.
27. *um-ma a-lit-ti ana ma-aš-šar-ti*
û-še-[ši ?

1. This is the most probable restoration.

2. Not in K. 3238.

3. Cf. IV R. 28 * No. 4 rev. 35.

4. K. 3238 *šu-sû*, which is evidently original.

5. *šu* omitted. Cf. JENSEN KB.VI 284, 47. For the adjective *pušû*, white, v. VAB.IV 154,32 ; 158 VII 5.

6. *uṣṣu*, perm. from *mašû*, be wide, conceive. Cf. S^d 281 *dî-im* = *mašû* and *dim* = *banû* (passim).

28. *gud dur-dur ? ru-na-ma nu-un-*
*nam-ga NE GAB DU ?*¹
29. *al-pi rah-zu-ù-ti ul-ù-se-te-bi-i* The oxen which repose he lets not rise.
30. *ama-ben-na en-nun-ma-bi e-mu ?* 30. The begetting mother from her shelter he caused to go up.
31. *a-u-a-a ? ru-na-nam kùr al-gul-gul* 31. The lofty one shattered the mountain.
32. *e-ne-em¹ mu-zi-ib-ba-sà kùr* 32. The word of him, named with good name, shattered the mountain.
33. *e-ne-em¹ sid-rù-ki-sàr-ra kùr* 33. The word of the Recorder of the Universe shattered the mountain.

34. *a-u K-sid-A-a-ni-ta-sa-lu-ù kùr al-*
gul-gul 34. The lofty one, — when he bellowed, he shattered the mountain.
35. *sa-di-i ina sa-a-ga-mi-su sa-di-i*
ù-tab-ba-tu
36. *[a-u] K-sid-A-a-ni-ta kùr* 36. The lofty one, — when he bellowed, he shattered the mountain.
37. *¹mu-zi-ib-ba-sà K-sid-A-gi-ni-ta*
[kùr] 37. He named of good name, — when he bellowed, he shattered the mountain.
38. *¹sid-rù-ki-sàr-ra K-sid-A-gi-*
[ni-ta kùr] 38. The Recorder of the Universe, — when he bellowed, he shattered the mountain.
39. *... K-sid-A-gi-mi-ta-kùr* 39. The.....when he bellowed, he shattered the mountain.

Rev.

2. *BAD tin-tir-[ki]*
3. *ri sà-ab-ba-na é-sag-ila* 3. in his heart Esagila...
4. *[e-ne-em sa-ab-mà-ge ù-li-[li ? mu-un-dùg ?]* 4. The words of my heart in woe [I speak ?
5. *e-ne-em é-i-ul-lu-mà ù ?* 5. The words of my house of lament ? in woe I speak ?]
6. *sa-ab-mà mu-un-nà-a sa-ab-mà mu-un* 6. In my heart I am at rest, in my heart I

1. Cf. SAL 3176.

- | | |
|--|---|
| 7. <i>ina lib-bi-ia a-na-lu ina lib-bi-ia . . .</i> | |
| 8. <i>mu-lu sa-ab-mâ nu-me-a mu-lu ur
nu é-a- mu]</i> | 8. Any god without my knowledge
goes not forth ; no, not one. |
| 9. <i>isten i-lu¹ ba-lum lib-bi-ia man-ma-
an ul ušî'</i> | |
| <hr/> | |
| 10. <i>kalag-kalag-ga su-dû-mâ ki-bal-a
gur-gur-[mu</i> | 10. The hero, perfect in might, shatter-
ing the hostile land. |
| 11. <i>id-lu sa da-na-na šuk-lu-lu mu-ab-
bit mat nu-kur-ti</i> | |
| 12. [<i>ur-sag^d mu-zî-ib-ba-nâ kalag-
kalag-ga : umun^d en-zag . . .</i> ² | The strong god named of good name,
hero perfect in strength : The lord
Nebo of Dilmun |
| 13. [<i>ag^d</i>] <i>dumu nun-na kalag-kalag-ga :</i>
<i>dumu-nitaḥ é-sag-ila kalag-kalag-
ga</i> | 13. Nebo son of the prince ³ , hero per-
fect in strength.
Heir of Esagila, hero perfect in
strength. |
| 14. [<i>umun^d en-</i>] <i>bad^h é-zi-da kalag-kalag-
ga : dumu šu-mar-gi a-a-[ni-ge</i> | 14. Lord, divine master of the wall of
Ezida, hero perfect in strength :
The son avenger of his father. |
| 15. <i>d^h šid-rû-šâr-ra kalag-kalag-ga : din-
gir sag tin-tir-(ki) kalag-kalag-ga :</i> | 15. Recorder of the Universe, hero per-
fect in strength.
Chiefest god of Babylon, hero perfect
in strength. |
| 16. <i>d^h ab-û umun gu-la kalag-kalag-ga :
šu-maḥ am- na- ge</i> | 16. Divine <i>Ab-u</i> ⁵ , mighty lord, hero, etc.
Vast strength of heaven. |
| 17. <i>igi-gâl-bâd-si-ab-ba-[ki] kalag-kalag-
ga : iskim-til^d kûr-gal kalag-kalag-
ga</i> | 17. Wise one of Barsippa, hero, etc.
Prophet of life (?) ⁶ , god of the great
mountain, hero, etc. |
| 18. <i>dumu-nitaḥ áš-du^d marduk-kam
kalag-kalag-ga :
dumu-zid sir-a kalag-kalag-ga</i> | Only heir of Marduk, hero, etc.
True son, wailer ⁷ , hero, etc. |

1. The text has *ni-ku*. Interpretation uncertain.

2. Cf. BA. V 672,4.

3. i.e., Marduk. The line = B.A.V. 672.2.

4. Cf. K. 11652,5 and for *amêlu bêl dûri*, STRASSMAIER, Neb. 411,9.

5. An ordinary title of Tammuz.

6. Or 'perfect prophet' (?).

7. The epithet describes more accurately the god Tammuz, see above, note 5.

- | | |
|--|---|
| <p>19. <i>dug-li kalama gal¹ eri e kalag kalag-
ga : e¹ mah kalag-kalag-ga</i></p> <p>20. <i>umun enim² bar-bar-ra kalag kalag-
ga : dug-ga-ni ka-zal kalag-kalag-ga</i></p> <p>21. . . . <i>mà e engur-ra kalag-kalag-ga :
umun à ba gur gur-ra kalag-kalag-ga</i></p> <p>22. <i>an-gim lib³-ba-mu kalag-kalag-ga :
ki-gim sig-ga-mu³ kalag-kalag-ga</i></p> <p>23. . . <i>mar-ur³ ki-ga-mu kalag-kalag-ga-
he-li a-bu-bu te-bu-ù</i></p> <p>24. <i>à-ùr sàg-sàg-ga-mu kalag-kalag-
ga :
sa mes-ri-e-ti dam-ka</i></p> <p>25. <i>[ši-ib] lib-ba-mu kalag-kalag-ga :
bi-ir-ka ma-a-ri</i></p> <p>26. <i>[ù-]ma di-di a-na kalag-kalag-ga :
ka-šid ir-nit-te a-bi-šu</i></p> <p>27. . . . <i>em enem-ma-da nu-mu-un-da-
pad-da kalag-kalag-ga</i></p> <p>28. <i>tu-ra</i></p> <p>29. <i>igi-nigin-na kalag-kalag-ga</i></p> <p>30. <i>it-ta-na-as-ka-ar</i></p> | <p>19. Abundance of the land, great [son]
of Zarpanit, hero, etc.
Great psalmist, hero, etc.</p> <p>20. Lord of the word of Shamash, hero,
etc.
Whose speech brings gladness, hero,
etc.</p> <p>21. . . . of the house of the sea, hero,
etc.
Lord, whose hand wards off the
foe, hero, etc.</p> <p>22. Like heaven he is made surpassing,
Like the earth he is established,
hero, etc.</p> <p>23. . . . , who sends a deluge, hero,
etc.</p> <p>24. He whose limbs are sound, hero,
etc.</p> <p>25. He whose knees hasten, hero, etc.</p> <p>26. He that attains unto the glory of his
father, hero, etc.</p> <p>27. . . . by a word which is not revealed,
hero, etc.</p> |
|--|---|

CLIX

K. 8384. Fragment of a liturgy to Marduk.

1. *amelu UD-DU* often in colophons
as variant of *amelu US-KU*, SBH.
102,51, and see REISNER, *ibid.* p. XII. With
è-mah cf. *US-KU-mah*, 'the great psalm-
ist', *passim*.

2. *kima samê sùtulû* : v. *Sum. Gr.*,
§ 48.
3. *kima iršitim riti*.

CLX

K. 3445. Fragment of a Tammuz liturgy. The text contains a lamentation for Tammuz by his sister. " Food perishes, the shepherd is taken away.

... Drinking — water perishes, the shepherd is taken away. My son is not, the shepherd is taken away. My brother is not, the shepherd is taken away ". Then follow references to going forth from the city, which constitute a refrain.

CLXI

K. 8641. Fragment of doubtful content, possibly a liturgy.

CLXII

K. 8608. Fragment of a liturgy.

CLXIII

K. 3315. Fragment of a hymn, partly interlinear. Variant of SBP. 124, 19-34. The obv. 7 has *za-e si-ra me-en* = *atta rabâta*, " thou art great ". For *sir* < *nir* in this sense, v. *Sum. Gram.*, p. 241 *ser* (6). Lines 9 f. have an interesting reference to the creation of heaven and earth. Rev. 1-6 is a variant of no. 73 rev. 23-8.

CLXIV

K. 3288. Beginning of a section of a Sin liturgy, *é-tûr ki âb-udu*, " The fold, place for cattle. " Here *âb-udu* is translated by *la-a-tum* cows, with which cf. SBP. 338, 23.

CLXV

K. 3462. An incantation and ritual.

CLXVI

K. 3313. Fragment of a litany containing the refrain, " Unto thy city ".

CLXVII

K. 3895. Fragment of a litany and lamentation for the temple of Babylon and Barsippa.

CLXVIII

BM. 91.3.9, 101. Beginning and end of a text forming one tablet of a litany to Nimb. The catchline begins *me-e umun-mu-ra*, "I to my lord". The following tablet is n° 176.

CLXIX

BM. 82.3.22, 534. A Semitic composition arranged in strophes of three lines on the obverse (?)

CLXX

Rm. 2 II 373. Fragment of a litany containing the refrain, *urû-mu-a*, "in his city".

CLXXI

Sm. 719. Fragment of a litany.

CLXXII

Rm. 492. Fragment containing only the refrain, *er-ra*, repeated nine times.

CLXXIII

DT. 312. Ends of eight lines of the beginning of the obverse. Probably a liturgy.

CLXXIV

K. 11639. Ends of four lines of the obverse and three lines of reverse. Contains the word *emesallim* > *ummisallim*, psalm.

CLXXV

K. 3001. Duplicate of K. 2004 and part of the liturgy, *ni-mal gû-de-de*, "The cow lowed". Line one of this fragment is line five of tablet two of the restored text in SBP. p. 26. See BA. V 619, 16.

1. *dim-me-ir maḥ adab KU-ra*¹
2. *é ki-[šig-ga-ge (é ki-šig-ga) ba-ḥul*
3. *ḏsu-kur-[ru tūr nun zu-ab (ma-rat rubî) KU-ra]*
4. *še-ib í-si-in-(ki) ba-ḥul*
5. *gašan sag ʔu-mu an-na KU-ra*
6. *és é-an-na ba-ḥul*
7. *mu-gī-ib gašan an-na KU-ra*
8. *gašan an-na na-ām urú-na-šú*² *ba-ḥul*
9. *nin gasan an-na KU-ra*
10. *akkil*³ *ki-azag-ga*⁴ *ba-ḥul*
11. *nin gasan ḏsubur*⁵ *-ra KU-ra*
12. *é tuk-mes-kúr-ra ba-ḥul*
13. *nin-tud-ūr-ra*⁶ *KU-ra*
14. *kes-ki ur-sáb-ba*⁷ *ba-ḥul*
15. *gašan an-na ḥallab-(ki)*⁸ *KU-ra*
16. *urú-ni gir-su-ki-a ba-ḥul*
17. *ḏba-ú dam umun-na KU-ra*
18. *nigin urú-azag-ga*⁹ *ba-ḥul*
19. *dul-ur ḏba-ú KU-ra*
20. *e-sil sir-sir-ra ba-ḥul*
21. *ḏé- ? e-sil-sir-ra KU-ra*
22. *edín-bar*¹⁰ *šir-bur-la-(ki)-a ba-ḥul*
23. *ab-ba ḏzi-ib-zi-ib KU-ra*
24. *é . . . sug-ga ba-ḥul*
25. *nab dumu sag an-na KU-ra*
26. *gal gú-en-na-gà ba-ḥul*
27. *nin-maḥ gú-en-na KU-ra*
28. *dúr-é a-dúg*¹¹ *ba-ḥul*
29. *gašan-mu gašan gu-la*¹² *KU-ra*
30. *še-ib sirar-(ki) ba-ḥul*

1. K. 2004 and 3001 have *dúr-ra*, but SBH. 118 obv. *gù-de-in-ra* = *ina šašê-šu*, “When he (she) cries out”.

2. Glossed *iltu-bar-(ki) as-šum áli-ša*.

3. The sign is clearly $\asymp \text{II} \triangleleft \text{IIII} \asymp \text{II}$, so that we have to do with a simple variant of $\asymp \text{II} \triangleleft \text{IIII} \asymp \text{II}$.

4. Glossed *ašri ellim*.

5. Cf. *Sum. Gram.* p. 242.

6. Glossed *iltu-id-dá-a-ḥu*.

7. Glossed *ana ki-sa ur-šà-ba*.

8. Glossed *ša ḥa (?) . . .*

9. Bau is queen of *uru-azag-ga*, SBP. 154, 37. Here glossed *šu-pa- . . .*

10. Cf. SBP. 170. 13.

11. Glossed *ana šupat í-li-a-at*.

12. *be-el-tum rabî-tum*.

31	nin-mah ¹ nina	KU-ra
32	dumu-zi UZ-da-ga	ba-hul
33	dum-u-hu IS qū-duh	KU-ra
34	é-ib-gal	ba-hul
35	asnan ² a-ag-sud	KU-ra
36	é ?-gi pad-da	ba-hul
37	gasan e-zi-da-mu	KU-ra
38	e-mar-a	ba-hul

Rev.

Several lines are broken away

1	. ma	
2	SAL. + KU ³ dumu-zi zu-ab	KU-ra
3	ma ki-nad ur-sa-ba ⁴	ba-hul
4	sagan lal lū har-har	KU-ra
5	és é-dūg-ga	ba-hul
6	alad mu-lu urū	KU-ra
7	é bara-si-ga	ba-hul
8	nin-dar-ra-na	KU-ra
9	és-é-kar-ra	ba-hul
10	gasan-mu gasan banda ⁵	KU-ra
11	ab-ki ur	ba-hul
12	ū-gūl AD(?) - AD(?) -ib dumu an-na ⁶	KU-ra
13	és é-hal-hal-la	ba-hul
14	é-da-zi za-ab-ba	KU-ra
15	é-bara-sir-ra	ba-hul
16	ama ⁷ dam-gal-nun-na	KU-ra
17	és gū-ab-ba ⁸	ba-hul
18	a-ag gasan mar- ki ⁸	KU-ra
19	é (?) . . . ?-ra	ba-hul
20	. . . . gasan-an-an	KU-ra
21	tūr-sag ub-ba ⁶	ba-hul
22	ama-mu din ⁷ -an-na	KU-ra
23	. . . . . nu-gal	ba-hul
24	gasan . . . nu PA-bi	KU-ra
24	es é-UD-KIB-NUN-ki ⁸	ba-hul

-
- | | |
|---|--|
| 1. Corresponds to line 35 of SBP. 26. | 5. Line 38 in SBP. 26. |
| 2. Glossed <i>nin banda</i> . | 6. Glossed <i>ana šu-bat</i> . Line 39 in SBP. |
| 3. L. 12 = 36 in SBP. 26, which has | 26. |
| ū-li-li urū (? -mar?-ra ¹). | 7. Var. SBH. 118, 40 has <i>na</i> . |
| 4. Line 17 = 37 in SBP. 26. | 8. Cf. SBP. 28, 44. |

CLXXVI

K. 3318. A section of a litany following 94-5-9, 401 n° 168.)

CLXXVII

K. 2786. The reverse is a duplicate of CT. XV 24, 3-13. It may well be that CT. XV 24-5, which evidently ended with the same line as SBH. no. 27 rev. (see for the restitution above no. 71), forms part of the second tablet of the series *a-še-ir gig-ta*, of which SBH. no. 27 is the second tablet, and SBH no. 54 the fourth and last. If so, then K. 2786 also belongs to the second tablet of this series.

Obv.

- | | |
|--|--|
| 4. <i>e-ne-em-zu-šú an al-dúb-[dúb-bi]</i> | 4. At thy word the heavens tremble. |
| 5. <i>e-ne-em^d mu-ul-lil-lá ki al-sig-gi</i> | 5. The word of Enlil shakes the earth. |
| 6. <i>....e e-ne-em-zu an-ni ù-ta-ma-ù</i>
<i>[an?].ra-na...</i> | 6. [Oh lord] in heaven if thy word be
seen, in heaven [there is sorrow]. |
| 7. <i>....e e-ne-em-zu ki-a ù-ta-ma-ù</i>
<i>ki-a</i> | 7. [Oh lord] in earth if thy word be
seen, in earth [there is sorrow]. |
| 8. <i>[....e-ne-em-]zu na-äm-bi-šú šu-</i>
<i>rim zi-dé sıl-ba al sub</i> | 8.because of thy word the faith-
ful ewe rejects her lamb. |
| 9. <i>[....e-ne-e]m-zu na-äm-bi-šú úz zi-</i>
<i>dé más-ba sub al</i> | 9.because of thy word the faith-
ful goat rejects her kid. |
| 10. <i>a urú-zu zi-da ama gan zi-da dumu</i>
<i>ni al-sub)</i> | 10. How long in thy faithful city shall
the faithful mother reject her child? |

[Not many lines are missing.]

Rev.

dam-ma nu-mu-un-ti-li-en tur- a
nu-mu¹ -[un ti-li-en]

1. *[ni-|nigin²-ne-en ni-sù-šù-ne-|en]*

2. *[ú]-ki-sig-ga gig-ga-bi³ ú-šù-a⁴ mèn*

Rev.

[The wedded it has not permitted to
live, the little ones it has not per-
mitted to live.]

1. It has gathered them, it has caus-
ed them to disappear.

2. “ For the nests their feeble ones (?)
I give to eat.

1. For lines 8-10, v. SBH. 131, 56-8.

2. See SBP. 10, 22 and 2, 3.

3. Var. *ki-bi-ta*.

4. Var. *ú-kú*.

3. *tūr qu¹ bi nigin-na² mēn*
 4. *qasan³-mēn mu-lu qir-a⁴ uru-a qir⁵-ra mēn*
 5. *sal-tuk ki-suq-qa ma-su⁶-a mēn*
 6. *[ST + NIGIN] ha-ambar-ra mā⁷-nigin-na mēn*
 7. *[uru-mā ur⁸-ri-mēn sil-mā qir-mēn*
 8. *ki-den daqal⁹ uku-mā e-ur¹⁰ ra bi mēn*
 9. *libis-ni-ma-al¹¹ ā-nu-ma-al-la¹² mēn*
 10. *nin-mēn E + SAL-mā libis-nu-ma-al-la¹³ mēn*
 11. *e-ne-em-mā¹⁴ [a-ni ba-an-da-ūl¹⁵ e-en¹⁶ di-in-ga-ub¹⁷-dūg*
 12. *me-e ki-e¹⁷.*
3. For the tall, then even I gather (20).
 4. A queen am I who has wandered forth, in my city a stranger am I.
 5. She that cares for the lowland, in a boat submerged (?) am I.
 6. She that collects the fish of the pools, in a hunter's boat (?) am I.
 7. To my city hostile am I, from my streets I have hastened.
 8. In the place of begetting, in the house of my begetting mother, protecting shadow of her home am I.
 9. Compassion (?) of a cow have I, one of great wisdom am I.
 10. A queen in my woman's chamber am I; one of vast compassion am I.
 11. His word sends me forth in haste, as often as it is spoken (?) unto me.
 12.

CLXXVIII

K. 5240. Fragment of an intercession. Line 8 corresponds to SBP. 258. 21.

1. KING, CT. XV 7, 24 falsely *zur*.
 2. Var. *'a-nak*, "I give to drink".
 3. Var. *ba*.
 4. Var. *su*.
 5. For the form of the sign, later Br. 7238, cf. BM. 17756, rev. 12.
 6. Confirms CT. XV 24, 8. Var. *ba-an-nigin*.
 7. Var. *uri*. Br. 7304.
 8. Vars. CT. XV 24, 10 and 8, 29 have *é-dagal*, and both *dūl* after *mā*.
 9. Var. 8, 29 *ūr*. The omission of *dūl* = *šalulu*, "shadow," is apparently an error.
 10. Var. *ni-gal*, probably a variant of *ni-mal* = *littu*, see no. 71, obv. 1.
 11. For *ā-nun-gāl*, RADAU, *Miscel.* no. 1, rev. 22; cf. SBP. 84, 22.
 12. For *nun-mal*.
 13. Var. omits.
 14. So read. The sign is $\gg\text{III}$.
 15. Var. *en-nā*.
 16. Var. *mu-ub*.
 17. Var. has a different text, v. SBP. 2, 13.
 18. Var. "I give to drink".
 19. The meaning of this mythological reference is not clear. The myth of Tammuz submerged in a boat is known, v. SBP. 308, 10. In *Zimmern, Sum. Kultlieder* 35 rev. I reference is made to Innini who rides in a boat in quest of Tammuz.

CLXXIX

K. 3040. Fragment of an intercession.

CLXXX

K. 6173. A liturgy to . . . and Marduk. The catchline has *...har-ra-an kùr-kùr-ra asilal si-sa* in the way of the mountain in joy he directed . . .

CLXXXI

K. 9385. End of a psalm. Lines 8-13 correspond to SBP. 258, 21-26.

CLXXXII

K. 8642. Fragment of doubtful content.

CLXXXIII

K. 9333. End of a penitential psalm.

CLXXXIV

K. 5831. Fragment of a psalm of intercession.

CLXXXV

K. 4638. Fragment of a litany, *gù-á-nun* = *ḫarradu sa la immaḥḫaru* and *duḫbur-bur-zid-sar* = *naptanu*.

CLXXXVI

K. 2881. Fragment of a litany. The obv. 4-15 consists of a refrain, “Thy temple or city which thou hast made an object of admiration, behold”.

The reverse 11-13 is a duplicate of SBP. 98, 38-43.

CLXXXVII

K. 11859. Fragment of a litany with the refrain, *a-ba-i-dib*.

CLXXXVIII

K. 10728. Fragment of a liturgy, with Semitic glosses.

CLXXXIX

K. 9767. End of the second tablet of the series, *a urú-mu im-me*, “How long, oh my city, she cries”. Cf. SBH. no. 51, obv. 1.

CLXXX

Sm. 2170. Fragment of doubtful content, possibly an incantation.

CLXXXI

K. 10377. Portion of the right edge of an incantation against the seven evil spirits.

CLXXXII

K. 4630. Beginning and end of the last tablet of the series, *en-ur sa-mac-mac*. The fourth tablet is preserved in fragmentary condition in SBH, no. 28. With the opening line of K. 4630, *umun nammunsubben*, "Oh lord thou wilt not reject me", compare the title of a series IV R. 53*b*. 35.

CLXXXIII

K. 10205. The reverse is the end of an *er-sem-ma*, or song on a flute, concluding a liturgical series, cf. SBP, p. XII. The psalm is similar to no. 181 and SBP, p. 258, which is ordinarily termed *er-sag-tug-mal*. The obverse 12-17 is a duplicate of SBH, no. 30, obv. 42-47.

CLXXXIV

K. 5188 + 8481. A fragment of a large tablet belonging to a series concerning the harlot or the female principle of lasciviousness. The obverse line one agrees with DT. 67 rev. 6, and the two texts are duplicates from this point. It is probable that both texts form part of the same series. I edit first DT. 67, restoring the reverse from the obverse of K. 5188. The reverse of K. 5188 + 8481 is badly broken and otherwise damaged.

It is interesting to find Ishtar appearing as the goddess of purity in the family life. According to the ancient liturgy SBP. 12, 29, Ishtar protects women in child — birth, a phase of her activity compatible with her hatred of sexual immorality.

DT. 67 Obv. [A.S.K.T., no. 17.]

- | | |
|--------------------------------------|--------------------------------------|
| 1. mu nin | |
| 2. [ra-gab e-n]e-em gi-na [gi-na-mu] | 2-3. The messenger establiher of the |
| 3. [ra-ak-bu-ù] mu-kin a-ma- [tim] | word. |
| 4. [ra-gab utul] mu mu-lu akkil-ge | 4-5. The messenger of my counsel, he |
| 5. [ra-ak-bu -ù sa fe-e-mi] | of sorrow. |

1. *temu* here translates *utul*. For restorations see No. 143.

6. <i>ki-el-(?) -e gi-in¹-e</i>	<i>âg-gîg ne-aga-a</i>	6-7. The maid, the servant has disgraced.
7. <i>ar-da-tum (?) am-tum</i>	<i>ik-ki-ba e-ta-kal</i>	
8. <i>ki-el- e ama-na-âm-tag-ga</i>	<i>âg-gîg ne-aga-a</i>	8-9. The maid, Mother of Sin, has disgraced.
9. <i>[ar-da]-tum amanamtagga</i>	<i>ik-ki-ba i-te-pu-us</i>	
10. <i>[ama-]na-âm-tag-ga</i>	<i>na-âm-tar gîg-ga-ge</i>	10-11. The Mother of Sin, fate of disease.
11. <i>amanamtagga</i>	<i>ši-ma-tu ša mar-ša</i>	
12. <i>na-âm-tar gîg-ga-ge</i>	<i>i-dé a lû-lû</i>	12-13. Fate of disease (who) darkens the face with tears,
13. <i>ši-ma-tu ša mar-ša pa-nu sa</i>	<i>dim-tam dul-lu-ḥu²</i>	
14. <i>gisgu-za azaq-ga</i>	<i>dûr-mar-âm</i>	14-15. On the clean stool sat.
15. <i>ina ku-us-si-i el-li-tim</i>	<i>u-šib</i>	
16. <i>mušnad azaq-ga</i>	<i>ki-nad ba-nad</i>	16-17. In the clean bed lay.
17. <i>ina ir-ši el-li-tim</i>	<i>it-ta-ziz</i>	
18. <i>mûs-ba-ab-dûg-ga³</i>	<i>in-ga-an-zu</i>	18-19. Man she taught the desire of intercourse.
19. <i>i-ša-ri ri-ḥa-a</i>	<i>il-ta-mad</i>	
20. <i>mûs su-ub-dûg-ga</i>	<i>in-ga-an-zu</i>	20-21. Man she taught to kiss.
21. <i>na-ša-ḫam</i>	<i>il-ta-mad</i>	
<hr/>		
22. <i>ga-nu ga-ni-laḥ-en</i>	<i>ga-ni-laḥ-en</i>	22-23. Oh come let us go to it, let us go to it.
23. <i>al-kam i ni-il-lak-šu</i>	<i>i ni-il-lak-su</i>	
24. <i>me-en-ne urû-šú</i>	<i>ga-ni-laḥ-en</i>	24-25. We to the city, let us go.
25. <i>ni-nu ana âli-šu</i>	<i>i ni-il-lak-šu</i>	
26. <i>urû-šú ū-di sù</i>	<i>ga</i>	26-27. To the city for beholding, let us go.
27. <i>ana âli ana tab-ra-a-ti</i>		
28. <i>urû-šú gullab-(ki)-šú</i>	<i>ga</i>	28. Unto Kullab let us go.
29. <i>še-ib unû-ki-šù</i>	<i>ga</i>	29. Unto walled Erech let us go.
30. <i>še-ib ḥallab-(ki)-šù</i>	<i>ga</i>	30. Unto walled Hallab let us go.
31. <i>ḥar-sag-kalam-ma⁴-šú</i>	<i>ga</i>	31. Unto Harsagkalamma let us go.
32. <i>é-tûr-kalam-ma⁴-šú</i>	<i>ga</i>	32. Unto Eturkalamma let us go.

1. Read *in* not *lugal*.

2. Cf. SBH. no. 27 rev. 6.

3. The finite form *ba-ab-dûg* is here employed as an infinitive object of the verb *ingan-zu*, with which compare *ba-*

ab-dû-dû = *ana puhhur*, Šamašumukin, Bilingual 9.

4. Names of temples in Ḥallab, SBH. 104, 16.18.

Rey

1	<i>uru su uru su se ib tin tir ki su</i>		
2	<i>ana ali ana ali ana li bit tim</i>	1-2	Unto the city, unto the city, unto
	<i>ba bi tu</i>		walled Babylon (let us go).
3	<i>e ne em gasan an na ge di da ra</i>	3-4	Against the command of the queen
4	<i>ana a wa at ^{dtu} Istar il bu u</i>		of heaven, which she spoke.
5	<i>ki el ama na am tag ga sahar huh</i>	5-6	The maid, Mother of Sin, covered
	<i>ba ba zid¹</i>		with dust, has transgressed.
6	<i>ar da tum amanamtagga ina e peri</i>		
	<i>it ta bal kut</i>		
7	<i>i de mu un si in bar i de dug a ge</i>	7-8	She beheld her with a look of
8	<i>ip pa li is si ma nap lu us mu</i>		death.
	<i>tim ma</i>		
9	<i>gasan e gu ha an de e gu na am</i>	9-10	The queen wailed with a loud
	<i>tag ga su ga am</i>		wail of revenge for sin.
10	<i>be el tum is si ma sa si e ar ni</i>		
	<i>im ma</i>		
<hr/>			
11	<i>sig sak ki na ge mu ni in dib</i>	11-12	By the forelock of her hair she
12	<i>ina pa ni a at pir ti sa is bat si</i>		seized her.
13	<i>ki el ama na am tag ga bad ur ta</i>	13-14	The maid, Mother of Sin, at the
	<i>ba sub</i>		wall's foundations was hurled.
14	<i>ar da tum amanamtagga ina li it</i>		
	<i>du ri it tan di</i>		
15	<i>sab ba sibir ra a na de mu un</i>	15-16	May the shepherd with his staff
	<i>gi gi</i>		slay her.
16	<i>ri e u ina si bir ri su li duk si</i>		
17	<i>labar e me zi a na de</i>	17-18	May the psalmist with his <i>mešu</i>
18	<i>kâ lû u ina me ši e su</i>		slay her.
19	<i>duk ka bur duk gur ra na de</i>	19-20	May the <i>paḥaru</i> ⁶ with his
20	<i>pa ḥa ru ina zar ba bi³ su</i>		vessel the <i>zarbabû</i> slay her.
21	<i>? . . . lâ ra me ri⁴ ba da ra na de</i>	21-22	May the . . . with sword and
22	<i>. . . lâ ru u ina paṭ ri u ḥaṭ ṭar ri⁵</i>		knife (?) slay her.

1. So the Semitic (*ittabalkit*) has read *KU*, from *zig*, to rush.

2. *sû-ga* is not translated in Semitic. According to II R, 30 a 10, the translation should be *sasê arni saḫû-ma*.

3. Var. *zarbabê*. The Sumerian ideogram on K. 5188 is *kisi*, the ordinary sign

for the insect *zirbabu*. Apparently the words *zirbabu* and *zarbabû* are connected.

4. Var. *mê-ri-a*.

5. Or *paṭarri* (?).

6. The accepted translation of *paḥaru* is « potter », but this is uncertain.

- | | |
|--|---|
| 23. [mu-na-d]úg ta-me-a-bi ù e-la-lu | 23-24. What said she to her with tears |
| 24. [mi]-na-a ¹ ik-bi-ši-im-ma ina | and wailing? |
| dim-ti u lal-la-ra-a-ti | |
| 25. sal-egi-ri šáb-ba-a-ni še-du nu- | 25-26. The heart of the lady restrains |
| uš-gul-e-en | not moaning. |
| 26. ša ru-ba-tum lib-ba-ša da-ma- | |
| ma ul i-kal-la ² | |
| 27. šā-ab gašan an-na-ge ta-me-a-bi ³ | 27. The heart of the queen of heaven |
| | what (said it unto her, etc.) |
| 28. sal-egi-ri šáb-ba-a-ni še-du | 28. The heart of the lady restrains not |
| | moaning. |
| 29. ta me-a-bi nu me-a-bi | 29-30. That which was should not |
| 30. sa ib-sa-a ul ib-ša-a | have been. |
| 31. ud-dé..... mu-un-na-ab-ir-ra-šú | 31-32. On the day when..... they |
| 32. [ūmi sa...]nam ub-la-aš-si | brought to her, |
| 33. gig-e..... mu-un-na-ab-zal-la- | 33-34. On the night when with..... |
| a-šú | she was satiated, |
| 34. ..[mūši ša.....] uš-ta-ba-ra-ši | |
| 35. sab-ba-ni..... | 35. Her heart..... |
| 36. mu-uš-túg-pi (?)..... | 36. Her ear..... |

K. 5188 + 8481 Rev.

4. ù...
5. in-nin.....
6. he-im.....
7. ^dinnini....
8. dingir ní-du in.....
9. a ù.....ma
10.UD NI mu...
11. a...ge TAR ašag-ga.....
12. na...ŠAB pá-r-ra ir...
13. ...su ib-ba bur-ra.....
14. túg nam-nin-ni na-ām....
15. te-di-ik be-lu-tim....
16. šu.... na-ni zu-zu....
17. i-dé-ni dúb-bi zi.....
18. i-ni-ša e-ki-a....

1. Cf. no 73, obv. 19.

2. Cf. SBII. no. 36, obv. 15-16.

3. Var. has lines 27. 28 as one line.

19. *gis pâr-ra*
 20. *ti a-na me-ir-tu*
 21. *bi-ti-da-ni*
 22. *ki-a-am-sa*
 23. *nu-mega? a-a-in la-le-e-e*
 gar-bi
 24. *la-e? li-sa qa-tim el-li-tim*
 zi-en-mâ in-na-din?
 25. *ti-m-sa he-lum ki-nu su-*
 ê-ba ik-ru¹
 26. *he-el-ki-na a-tim su-ne-*
 in ê-ba ik-ru
 27. *i-lum he-lum su-ne in-*
 ê-ba
 28. *li-ka en-ni-na amas-a*
 ana su-pu-ri

CLXXXV

This tablet, together with the one published as no. 196, was purchased from a London dealer, who claims to have received them from an Arab of Bagdad. Both belong to the same class of literature and to the same period as those published by Mr. King in *Cuneiform Texts*, vol. XV, and by Dr. RADAU in BE. XXXIX, and in the *Hilprecht Anniversary Volume*. Both texts have been tampered with by some thievish person who attempted to mend them with clay and to complete the lines with cuneiform signs. When the tablets arrived at the Ashmolean Museum, they had the appearance of being in a perfect state of preservation. I have of course removed the modern restorations. The tablet published under this number (195) apparently contains two hymns to Nergal (lines 1-13, and 15-48). The introductory hymn to Nergal² I take to mark the occasion of the coronation of a king and a prayer for the prosperity of the land³. The second hymn to Nergal I take to mark the occasion of the end of a drought or famine caused by the god of summer heat.

1. Cf. SBH. 44, 20.

2. Here called *Ninsubur*.

3. If the text contains the name of an ancient king, I have been unable to discover it. *dagal-ninsubur* in line two would be a good personal name, but I know of no king by this name.

1. <i>nin-mu zid kalam-ma sukkal an-na</i>	1. My lord, breath of life of the land, messenger of Anu,
2. <i>é-an-na dagal nin-subur mudur zagin su-ù-me-ti</i>	2. In wide É-anna, oh Ninsubur, cause me to seize a sceptre of lapis lazuli.
3. <i>igi an-na igi im-me-dib-dib-bi¹</i>	3. Before Anu thou shall proceed.
4. <i>an-ni an-sag-ta sag-e-eš mu-ni-in-sàg</i>	4. [This] shall Anu in heaven's centre grant.
5. <i>en-lil-li nam-e-eš mu-ni-in-tar</i>	5. [This] shall Enlil decree as fate.
6. <i>šurim-zid sîl šàg-šàg úz-zid mās šàg-šàg</i>	6. The faithful ewe nourish her lamb, the faithful goat nourish her kid.
7. <i>ama gan zid-dim dumu šàg-šàg-ga</i>	7. The faithful mother nourish her child.
8. <i>tùr hu-mu-'u-da-dū amaš hu-mu-'u-da-sig</i>	8. Let the folds be built, the stalls be erected.
9. <i>..... a-za amaš nigin (?) -na-za.....</i>	9. Thy.... the stalls.....
10. <i>an.....</i>	10.
11. <i>nî-gal i-si kâr igi-bar giš.....</i>	11. Splendour.....
12. <i>? ne ba-bi-ir bar..... BAD...</i>	12.
13. <i>an-ni ki-e nî-bi ba.....</i>	13. Heaven and earth of themselves are [shaken when thou speakest ?]
<hr/>	
14. <i>šab-ba-tuk-a.....</i>	14. ? ?
15. <i>ur-sag am bur-gur-gur áb-gim in...</i>	15. Hero, oxlike, restoring the banquets, who like a cow [is compassionate]
16. <i>mu-ruš-zu... nî-ba zi-kin?.....</i>	16. Thy terrible name of itself the soul (?).....
17. <i>kalag-gim nam-ki-bal šub-šub-bu...</i>	17. Like a mighty man thou crushest disobedience.
18. <i>kùr-gar ib-ba si-gar-bi me-en</i>	18. The foreign lands thou subduest ; of the regions their bar thou art.
19. <i>é-mes-lam za-e dūr-a-zu-dé</i>	19. In the house of Meslam when thou sittest,
20. <i>hul-hul-li sag-igi-kar sùg me-li</i>	20. There is rejoicing, gladness of heart, fulness of joy.
21. <i>kalama-e gùn igi-im-sig² gur-zu-sú</i>	21. The land altogether bows at thy feet (?)

1. Cf. Gud. Cyl. A 27, 5.

2. Var. of *igi-sig* (?).

22	<i>bar SI D a SI D ma am</i>	22 [?]
23	<i>nam kal gal zu an ab ba ta- e a</i>	23	Thou of Cutha ¹ thy power Anu (?) from the mother sea has caused to arise.
24	<i>e nigin iqi im mi nigin</i>	24	..... seest all things
25	<i>ne-unu-gal nam kal gal zu sa- bal-e</i>	25	Nergal, thy power brings unrest.
26	<i>ki gal bi iqi im ma an-ag</i>	26	..... in his vast land ² surveys thee.
27	<i>nam-ur-sag zu uku-e im mi zu-me</i>	27	Thy power the people know.
28	<i>a a zu en-lil li ki gal bi iqi im ma- an-ag</i>	28	Thy father Enlil in the vast land surveys thee.
29	<i>nam-ur-sag zu uku-e im mi zu</i>	29	Thy power the people know.
30	<i>ur sag uku-e sil-sil dingir-kûr-ra nigin</i>	30	Oh heroic one, guide the people, god of the world, all of it.
31	<i>ki-bal-e . . . PES ba-ni-äs . . .</i>	31	The rebellious . . .
32	<i>ne-unu-gal uku-e sil-sil dingir kûr- ra nigin . . .</i>	32	Nergal, guide the people, god of the world, all of it.
33	<i>sag (?) dib-ba zu tü-ur-bi-sü (?) hul . . .</i>	33	Thine angry heart (?) ³ hostilely evil may not inspire (?).
34	<i>an-gub-na sa-bal-da nu-um . . .</i>	34	Oh <i>angub</i> ³ of Heaven (?), unrest shall not [be (?)].
35	<i>ne-unu-gal sag (?) dib-ba tü-ur-bi . . .</i>	35	Nergal, (thine) angry heart hostilely evil may not inspire (?).

36.	<i>du sir</i>	36.	<i>dû-sir.</i>
37.	<i>ur-sag nigin sár (?) -ra mas</i>	37.	Heroic one of the whole world (?),...
38.	<i>AL iqi im-si</i>	38.	.....
39.	<i>BAD</i>	39.	.....
40.	<i>UD</i>	40.	.....
41.	<i>unum-e da-gub-bi-mên an-gub me-e . . .</i>	41.	Oh lord, <i>dagub</i> thou art, <i>angub</i> thou
42.	<i>ki-el ga-sa-an an-na</i>	42.	May the maiden queen of heaven [speak repose to thy heart].
43.	<i>ga-sa-an-mên migin tûg (?) mu-mên dé-im dûg-e</i>	43.	A queen thou art, turn unto me, my ... thou art, mayest thou say.

1. *ki gal* refers here to the under-world.
2. The text in l. 35 has clearly *KI* (?).
3. *an-gub-na*, perhaps for *angubbana*

and for *an-gub* as a title of gods, v. CT. XXIV 24, 67; XXV 6, 15.

- | | |
|--|--|
| 44. <i>sag dé-im-tûg-e bar dé-im-tûg-e</i> | 44. "Let the heart repose". Let the soul repose". |
| 45. <i>dim-me¹-ir ^da-nun-na kin (? -gà-e dé-en-tûg-e</i> | 45. May the gods, the Anunakki, the messengers (?) repose. |
| 46. <i>nin-e a-maskim-e a-ki² BAD (?) ba ni-in-gar</i> | 46. The lord ⁶ the water of the earth has restored. |

- | | | |
|--|----------------|-------|
| 47. <i>sir (?)³</i> | 47. A song | ..... |
| 48. <i>(Edge) ^dné-unu-gal-ka-kam.</i> | 48. Of Nergal. | ..... |

CLXXXVI

The tablet published here is a psalm (*ki-sub*) to Innina, daughter of Sin. *kisub* is a term applied to a psalm or to sections of a long liturgy (as in Bab. III, pl. XVI), to designate them as songs attended by prostrations. It is evident from the contents of a section of an ancient liturgy called the ninth *kisub* of the composition *Sum. Gram.*, p. 197, 21) that *kisub* refers to adoration rather than to wailing. The obverse has been almost completely defaced, only a few phrases being intelligible towards the end of a section which ends at the bottom of the obverse. The reverse, although in a fair state of preservation, offers great epigraphical difficulty, so that I have not attempted to translate it. Here again, as in No. 195, Nergal is prominent, and we may perhaps conclude that these two tablets come from Cutha, an unknown site. Here Nergal is called high priest (*en*⁴, as in OBI 128, and great lord of the world, and it would seem from line 16 that he was patron of flocks. In line 20 we have a reference to the religious supremacy of Nippur. "In the mountain of Nippur they bow down", and in line 21 to the "Mountain where the sun sets". Line 21 mentions *Sumer*, whose needs are restored. In line 24 we have an interesting reference to the aged among the dark-headed people. Line 31 is intelligible:

"Divinity of begetting, divinity of procreation (?) thou art.
For ever thou exercisest love."

1. This is the first instance in Sumerian where we have the intermediate step between *dingir* (*diñir*) and *dimmer*, i. e., *digir* > *diñir* > *diwwir* > *dimmer*. Here the sign *PI* clearly stands for a sonant *w*, and tends to invalidate my argument, *Sum. Gram.*, p. 38, that *PI* represents the surd *w*.

2. Cf. RADAR, BE. XXIX, n° 1, II 7.
3. Cf. Gud. St. B 9, 20.
4. Cf. CT. XV, 32 end, and SBP. 286.
5. The sign is clearly *šú* (not *tûg*?) employed in the phrase *SÚ-mal*.
6. *nin* masculine, as in line 1.

Obverse

1. *ta dug*
2. *e*
3. *nam ursag* ¹ *e*
4. *gu-la gi*
5. *en-lil nin-lil bi mu-na*
6. *nig su sil-la (?) bi igi*
7. *mu-ta-an* ² *ab-es sag li*
8. *gal zu ù-li bad-du gub-bi*
9. *su pi el su-mah*
10. *en-lil nin-lil bi nin su in-na* ³
11. *hi mu-na*

Reverse.

12. *en né-unu gal-ra la-da é-da*
13. *en-lil nin-lil bi mu-na-an-sum-mu*
14. *en-gal kùr-ra-ka mi-ni-in-tu-ri*
15. *gis-ma silig* ⁴ *-ga sag-bi-gim sù-ùr sù-sub-bé*
16. *surim PA dugud ana gukkal hul-ud hu-um-ga-ni*
17. *ù-mu-un kalam-ma* ? ? ? BE?
18. *mà-a gig a-rà gis-ig gis* ? *-ga-ba-ka* ? *mà mà*
19. *ù-mu-tu ug-ùr* ? ? *me-gim igi* . . . *ra*
20. *kùr nibru-ki-sù nu-um-ši-ni-ib-gál-la-is*
21. *kùr ki utu-sus utu nu-gál-ba an-bil ti-ir su-ni*
22. *ki(?) en-gi lal-bi* *nì-gur-gur*
23. *uku sag-gig-ga* *ug-ga*
24. *zi-ha nigin si-si* *nam-ab-ba*
25. *gìr-bi šu-silim dingir-ra-ni gù-de-a zi šu* *silim*
26. *garza gil-sa-a da-eri kùr-šù su*
27. *né* ⁵ *en-lil gal* *lugal utu-sus*
28. *en-lil nin-lil bi sag-surim mu-ni*

1. Written *sag-ur*.

2. Vowel-harmony for *mu-ti-an-na*.

3. Originally *nin-an-si-an-na*. For variants v. RADAU, *Hilprecht, Anniv.*, p. 106.

4. Note the form of the sign.

5. See SAK, 82, note *d*.

6. So the sign *gìr* has been transcribed. The value *né*, according to the syllabars belongs to the sign *PIRIK*, later confused with *GIR*. The reading *né* must be considered extremely doubtful, and has been introduced to explain the late form *nergal*.

29. *nam-bi-sù gal-uku¹ dug-zal-la-me ki-ba...*
 30. *nibru-(ki) mah en nin igi me-gim an-na...*
 31. *dingir síg-a dingir ?-gan-me-en du-eri-šú ka-aga² mu-ni-gar*

-
32. *ki-sub³ innina dumu sin³-na-ka*
 33. *lal gal me-a si-a me nam... ki.*
-

CLXXXVII

A LITURGY TO NINTUD, GODDESS OF CREATION

Ashmolean Prism.

The object published under this number, although in bad condition, is nevertheless of great value in the history of liturgical composition. The prism is four-sided, eight inches high, and each of the four faces four inches wide. A small hole, a half inch in diameter, pierces the prism from top to bottom at the centre, so that the object could be turned upon a spindle as it was read. As will be seen from the text, the edges are all worn away, and it is not unlikely that the object has served some more practical purpose than as a prayer-book in the ancient temple. The prism contains about 145 lines, divided into eight sections called *kisub*, precisely as the ancient Enlil liturgy of Nippur published by me in *Babyloniaca*, vol. III, 241 ff. Each section of this liturgy ends with the same refrain, which, according to my interpretation, refers to the creation of man and woman, the Biblical Adam and Eve.

The occasion which gave rise to the composition appears to have been the coronation of a patesi king of Keš. The goddess of Keš being Nintud (a form of Ninlil), the goddess of childbirth, it is natural that the liturgy of a patesi of Keš should be formed upon the mythological and theological concepts which had attached themselves to this divinity. Its fragmentary remains lead us to infer that the liturgy would have given valuable information concerning the Sumerian ideas of the creation of animate nature. From the few lines preserved on an Assyrian copy of a hymn to Nintud of Keš (no. 95), we gain a faint idea of the poetry which characterized this cult⁴.

1. For this title see DE GENOUILLAC, TSA., p. xxviii.

2. Probably for *ki-aga* = *rāmu*.

3. Sic! without *dingir*.

4. Cf. also nos. 102 and 107.

Kes, like *Dir*, appears to have been a locality either near to *Kis* or a part of *Kis*, east of Babylon, the site of modern Ahimer. *Kes* and *Kis* occur side by side in the Stele of Manistusu and the Code of Hammurabi, and are never confused¹. According to a passage in my *Sum. Bab. Psalms*, p. 24, 74, the temple in *Kes* was called *Ekisigga*. *Kes* was the centre of the cult of Nintud, and *Kis* of Zamama, whose temple bears the name *Ekisibba*. Nintud is a form of Ninlil of Nippur; in other words she is the Ninlil of *Kes*, where her character as goddess of begetting was emphasized. Hammurabi appeals to her as the begetting mother, Code 44, 42. As the goddess who created mankind she appears as *Aruru*, King, Creation I 134, 21¹. According to a tablet published by Dr. Pinches in PSBA., 1911, pl. XI, Ninlil or *Belit-ilani* had seven names for seven different localities. Here Nintud is connected with *di-el-ti*, and Ninharsag with *Kes*, *di-el-ti* may be an error for *ki-el-ti*, as we have *di-en-gi-ra* for *ki-en-gi-ra* in this Prism. *Kelti* would be for *Kesti*, in which case *Kes* and *Kesti* would be possibly differentiated forms of the same word. Ninmah, another epithet of Ninlil as the goddess of the temple Emah in Babylon, has the title *ka'isat balati*, "she who bestows life", R.A., 8, 60, l. 32.

Thus we see that Sumerian theology attributed the creation of mankind and living things to the earth-god and his consort Enlil and Ninlil, in this capacity called Nintud, "lady of begetting". It is, therefore, extremely unfortunate that this prism secured for the University of Oxford by a generous patron has not been more perfectly preserved. Not only is it important for its bearing upon Sumerian religion, but this fine specimen of the manner of arranging classical liturgies is as yet our only important religious text from *Kes*. The variants and restorations are taken from a tablet in Constantinople, belonging to the Nippur Collection, numbered 1992, and copied by me with the permission of DR. HILPRECHT.

Col. I.	Col. I
1. <i>nám-ta-ab-è</i>	1. Nintud from . . . has sent forth.
2. <i>na| m-ta-ab-è</i>	2. Mother Nintud from . . . has sent forth.
3. ?-la é-dug ib ?-ta-ab-è	3. has sent forth.
4. <i>umun kùr-ra igi mi-ni- ib-il-il</i>	4. Unto Nintud (?) the lord of the world lifted his eyes.
5. <i>umun ní-ba mu-na-gùr-gùr</i>	5. the lord exalted in glory.
6. <i>il-la-gim sar-gim mu-na ?</i>	6-9?
7. <i>mu- na- ni- ib ?</i>	

1. The only argument for the identification of *Kis* and *Kes* is the fact that K. 13672, a variant of CT. XXV 26, 116 has *Kis* for *Kes*.

2. Cf. WEISSBACH, *Bab. Miscel.* 35, and above no. 102.

- | | | | |
|-----|---|-----|---|
| 8. | mas bi | | |
| 9. | ab- bi | | |
| 10. | gub- bi | 10. | stood. |
| 11. | . . . bi-ta ? da im-ma- an- sur | 11. | from its with he
poured out. |
| 12. | . . . mà-mà ? UD al-mà- mà | 12. | builded builded. |
| 13. | . . . kalam-mà-bi ansu-kùr surub-
bak ¹ | 13. | their land the horse of Shu-
ruppak. |
| 14. | tal kalam-mà-bi anšu-kùr
šurubbak | 14. | the dark-headed people their
land the horse of Shurruppak. |
| 15. | -da ma-a an-da gú-lá-a | 15. | In grew up, with heaven it
rivalled. |
| 16. | da ma-a kùr-ra sag-
ila- bi | 16. | In grew up, in the mountain
lifted its head. |
| 17. | -a har-sag-gim síg- ga | 17. | as the mountains
gleaming. |
| 18. | én-HAR-(ki) -gim rib-ba galu
ši-in- ga- an- túm-mu | 18. | As EN-HAR a form let man bear. |
| 19. | [ur-sag-] bi ^d áš-šir-gi-gim rib-
ba | 19. | Their strong one like Ninib in
form. |
| 20. | . . . ama sí- in- ga- an- ù-
tud | 20. | a mother may beget. |
| 21. | [nin-bi] ^d nin-tud-gim rib-ba-
a ⁻² ra | 21. | Their lady like Nintud in form
(shall be). |
| 22. | a-ba er- mu- ni- in- duh ³ | 22. | Who the wailing shall begin? |

- | | | | | | | | | |
|-----|---------------------------------|------------------|---------------------------|---------------------|-----------------------------|-----|----------|--|
| 23. | [<i>ki-sub</i>] ⁴ | <i>gû-</i> | <i>às-</i> | <i>a-</i> | <i>kam</i> ⁵ | 23. | A prayer | Section one. |
| 24. | [... <i>keš</i>]-(<i>ki</i>) | <i>dug-</i> | <i>ga-dū-a</i> | | | 24. | ..... | in <i>Keš</i> well builted. |
| 25. | ..... | <i>én-HAR-</i> | (<i>ki</i>) | <i>dug-ki</i> | | 25. | ..... | in <i>En-HAR-ki dug-ki</i> well builted. |
| | | | | <i>dug-ga- dū-a</i> | | | | |
| 26. | ..... | <i>nun-gim</i> | <i>an-na</i> | <i>dirig-ga</i> | | 26. | ..... | like..... in heaven passing. |
| 27. | ..... | <i>azag-gim-</i> | [<i>rib</i>] <i>si-</i> | <i>ri-a-</i> | [<i>gé?</i>] ⁶ | 27. | ..... | like the holy in form beautiful. |
| 28. | ..... | <i>na-gim</i> | <i>tal-</i> | <i>kūr-</i> | | 28. | ..... | like..... lighting humanity. |
| | | | | <i>kūr- ra</i> | | | | |

4. Cf. RADAU, *Miscel.*, no. 17, 10.

2. Var. omits.

3. Lines 21 + 22 form one line on Var.

4. Var. has $\geq \text{||||}$ for *ki-sub* passim. For
 $\equiv kabu$ v. *Sum Gr.* 212. Const.

1575 has a liturgical note *é dnannar*, 'prayer to Nannar'.

5. Var. *é* *Ykam-ma*, 'first prayer'.

6. a is last sign on Var.

29.	<i>gim ki-a ta¹ sur</i>	29	like which beneath is pour-
	<i>sur ra</i>		ed out
30	<i>gimmur-du ninda-ib-gim-gu</i>	30	like, whose wall like the
	<i>nun-na¹</i>		reed-flute, is loud-voiced.
31.	<i>bi-ta libis kalam-ma</i>	31	from its the hearts of
			the people
32.	<i>bi-ta zid ki-en-gi-ra¹</i>	32	from its the soul of life
			in Sumer.
33.	<i>lugir-gal an-e¹ us- sa</i>	33	great potentate following
			Anu.
34.	<i>da-gal an-e¹ us- sa</i>	34.	great following Anu.
35.	<i>-gal an-e us- sa</i>	35.	great, following Anu.
36.	<i>lal us-sa¹</i>	36.	

Col. II

1. *bad an-ki* . . .
2. *abzu*
3. *dingir kis-(ki* . . .
4. *d'en-lil-li* . . . *zag* . . .
5. *ama d'nin-tud eš-bar (?)* . . .
6. *é kes-ki* . . . *na*
7. *én-HAR-(ki-gim rib-ba galu si-*
in-ga-an-tum-mu]
8. *ur-sag-bi d'áš-sir-[gi-gim rib- ba*
9. *ama si-in- ga- an-à- tud*
10. *nin-bi d'nin-tud-gim rib-ba- ra a-*
ba er mu-ni-in-duh

Col. II

1. heaven and earth . . .
2. the nether-sea . . .
3. god of Kis
4. Enlil
5. Mother Nintud decision
6. Temple of Kes
7. Like *EN-HAR* a form may man
bear.
8. Their strong one like Ninib in form.
9. a mother may beget.
10. Their lady like Nintud in form (shall
be). Who the wailing shall begin?

11.	<i>gú- min- kam</i>	11.	Section two.
12.	<i>é an-sù gam-du ki-sù</i>	12.	The temple above a vase ? is, be- neath is.
13.	<i>é an-sù gasan . . . ki-sù ninnu . . .</i>	13.	The temple above, the queen beneath fifty
14.	<i>é an-sù . . . ki-sù lu . . .</i>	14.	The temple above is, beneath is.
15.	<i>é an-sù . . . ki-sù gir (?)</i>	15.	The temple above is, beneath is.

3. Var. *an-ni*.

4. Here ends Col. I of Var.

- | | |
|---|--|
| 16. <i>ká an-sú . . . gim lil ki-sú gir?</i> . . .
a | 16. The gates above like are fixed,
beneath are. |
| 17. <i>é an-sú mus-gim sig-ga ki-sú ud-</i>
gim <i>a-e</i> | 17. The temple above like a dragon
blazes, beneath like the Sun |
| 18. <i>é an-sú ud-gim é-a ki-sú . . . nannar-</i>
gim ? ? | 18. The temple above like the Sun arises.
beneath like the Moon . . . |
| 19. <i>é an-sú kùr-ra ki-sú idim-</i>
ma | 19. The temple above like a mountain is,
beneath a cavern is. |
| 20. <i>é an-ki êš gu-?-bi na- nam</i> . . . | 20. The temple above in heaven and earth
thrice is. |
| 21. <i>én-HAR-gim rib-ba galu ši-in-ga-</i>
an-túm-mu | 21. Like <i>EN-HAR</i> may man a form
bear. |
| 22. <i>ur- sag-bi</i> ^d <i>áš-sir-gí-barib-ba</i> (?)
a- ra ? | 22. Their strong one like Ninib in form, |
| 23. <i>ama ši-in-ga- an- ù-</i>
tud | 23. May a mother beget. |
| 24. <i>[nin-bi]</i> ^d <i>nin-tud-gim</i> <i>rib-ba-ra</i>
a-ba <i>er-mu-ni-in-duḥ</i> | 24. Their lady like Nintud in form shall
be. Who the wailing shall begin? |
-
- | | |
|---|--|
| 25. <i>êš- kam- ma</i> ¹ | 25. Section third. |
| 26. <i>[eri] in-ga-ám uru in-ga-ám sag-ga</i>
a-ba-a <i>mu-un</i> -(?) | 26. Behold the city, the habitations too
behold! Who therein shall
[dwell?]. |
| 27. <i>é keš-(ki) eri in-ga-ám šag-ga a-ba</i>
a-mu | 27. The temple of Keš (and) the city see!
Who therein shall [dwell?] |
| 28. <i>šag-ga-a ur-sag ur-sag-e-ne si-mu-</i>
un-[<i>na-ab-sá</i> ?] | 28. Therein their heroic ones it will direct
aright (?). |
| 29. <i>eš-bar-kin-dúg-ga-šu ? mu-un</i> ? . . . | 29. To herald decision it will . . . |
| 30. <i>é-e²gud udu . . . gud-ám ma-ge</i> . . . | 30. The temple the oxen and sheep . . .
like one ox . . . |
| 31. <i>erin-e ib-ba-a</i> (?) <i>an sukal</i>
sukal | 31. The cedars messengers divine. |
| 32. <i>é-e gud šár-ra-ám al</i> | 32. The temple the oxen, all of them,
shall . . . |
| 33. <i>é-e udu šár-ra-ám al</i> | 33. The temple the sheep, all of them,
shall |
| 34. <i>giš-ma-? ne-gùn gišmá dingir</i> <i>li</i> | 34. With . . . wood the boat of the god
[he made?] |
| 35. <i>giš-KU</i> <i>dingir</i> <i>kar</i> | 35. With <i>uškarinu</i> -wood the . . . of god . . . |
-

1. Var. *é êš-kam-ma*.

2. Var. omits.

Col. III.

1. *gis A-TU D-GAR-TIS dingir*
2. *har-sag-da-an-da-sag*
3. *én-HAR-ki-gim-rib-ba-galu-si-in-
ga-an-tum-mu*
4. *ur-sag-bi¹ás-sir-gi-gim-rib-ba*
5. *ama-si-in-ga-mu-tum-mu*
6. *nin-bi²nin-tud-gim-rib-ba-ra-a-ba-
er-mu-ni-in-duh*

7. *ki-sub-gù-lam-kam-ma*
8. *é*
9. *é.....la.....ur.....*
10. *...sag-ga-a-ur-sag-ur-sag-e-ne-si-
mu-un-na-ab-sá?*
11. *ⁱnin-har-sag-gâusumgal-a-an-na-ki-
im-mi.....*
12. *dingir-nin-tud-ama-gal-la-tud-tud-
mu-un.....*
13. *ⁱsul-sig-è-a-pa-te-si-ge-nam-en-mu*
14. *.....gi-ur-sag-gâ-és-mu.....*
15. *ⁱdim-me-ligir-gal-âm³-edin-na-an⁴-
mu-um.....*
16. *é-sikḫa-lulim⁵-gûn-âm.....*
17. *én-HAR-(ki)-ga⁴-gim-rib-ba-galu-si-
in-ga-an-[tum-mu*
18. *ur-sag-bi⁴ás-sir-gi⁵-gim-rib-ba*
19. *gis⁶ama-si-in-ga-an-û-tud*
20. *nin-bi⁴nin-tud-gim[rib-ba-ra-ba-er-
mu-ni-in-duh*

21. *gù⁷ja-kam-ma*
22. *é-ud-gim-ki-gal-la-gub-ba-[âm*

1. Var. *la*.
2. Var. omits *na-an*.
3. Var. *lulim-e*.
4. Var. *gá*.

Col. III.

1. With *sarbatu*-wood the ... of god ...
2. In the mountain on high shining.
3. Like *EN-HAR-ki* a form may man bear.
4. Their strong one like Ninib in form.
5. ... may the mother beget.
6. Their lady like Nintud in form.
Who the wailing shall begin?

7. A prayer. Fourth section.
8. The temple.
9. The temple.
10. Therein their heroic ones it shall direct aright.
11. Ninharsag, regent in heaven and earth...
12. Nintud, great mother, she who causes begetting.....
13. Sulsig-è-a the patesi with lordship en[dowed?].
14. *Nini b*, the heroic, in the abode installed?].
15. The demon *Dimme*, great regent in the plains...
16. The house of the wild goats and the sturdy sheep altogether...
17. Like *EN-HAR* may man bear the form.
18. Their strong one like Ninib in form.
19. A man may a mother beget.
20. Their lady like Nintud in form (may be). Who the wailing shall begin?

21. Section fifth.
22. The temple like the sun in the vast abyss was founded.

5. Var. *gi*.
6. Ama is the first sign on the variant in this line.
7. Var. *é*.

- | | |
|---|---|
| 23. <i>am-bár-bár-gim edin-na lag-lag-gi.</i> | 23. Like a furious wild-ox on the high lands, it has been placed. |
| 24-29. Only traces of lines. | |
| 30. [<i>én-HAR-ga-gim rib-ba galu ši-in-ga-an túm-mu</i>] | 30. [Like <i>EN-HAR-ki</i> may man bear the form]. |
| 31. [<i>ur-sag-bi áš-sir-gi-gim rib-ba</i>] | 31. [Their strong one like Ninib in form, |
| 32. [<i>ama ši-in-ga-an ù-tud</i>] | 32. May a mother beget]. |

Col IV

Col IV

- | | |
|---|---|
| 1. <i>nin-bi</i> [<i>nin-tud-gim rib-ba a-ba er-mu-ni-in-duh</i>] | 1. Their lady like Nintud in form (may be). Who the wailing shall begin? ¹ |
| 2. <i>gù áš-kam-ma</i> | 2. Section sixth. |
| 3. ... <i>e-du^o-bi sa...</i> | The seventh section is too badly damaged to yield a connected sense. |
| 4. ... <i>ki e-du^o-bi...</i> | The refrain at the end agrees with that of the preceding sections. |
| 5. ... <i>bi-an áa-nun-na...</i> | |
| 6. ... <i>é an-na... me-en</i> | |
| 7. ... <i>an-mu-un-gub</i> | |
| 8. ... <i>túg-lal nam... mu-un-lal.</i> | |
| 9. ... <i>e umum áen... ne...</i> | |
| 10. ... <i>e-a ũr... mu-un-gub</i> | |
| 11. ... <i>a šu-bi-šú azag-ga-ám dū-dū-ge(?)</i> | |
| 12. ... <i>e-nun... e-ne gù-túg-ám.</i> | |
| 13. ... <i>a-ni ge šag mu-ni sīg-gi-ne.</i> | |
| 14. ... <i>ge gig-ga gig-ga-ne.</i> | |
| 15. ... <i>gig mi-ni ib-za</i> | |
| 16. ... <i>dug ka-zal-bi al-dug</i> | |
| 17. ... <i>é-dug ka-zal-ir-bi al-dug</i> | |
| 18. ... <i>ni-bi a-mu-un-durun</i> | |
| 19. ... <i>bi sag-gà nin-tag-bi a-[mu-un-durun]</i> | |
| 20. [<i>én-HAR-gim rib-ba galu ši-in-ga-[an- túm-mu</i> | |
| 21. [<i>ur-sag-bi áš-sir-gi-gim rib-ba ama ši-[in-ga-an-ù-tud]</i> | |
| 22. [<i>nin-bi dingir-nin-tud-gim rib-ba-ra a-ba er-mu-ni-in-duh</i>] | |

1. The lines on Col. III were incorrectly numbered on plate LXVII.

I estimated the illegible sections too high, but was able to number the lines correctly from the variant.

23 qū mīm kam mā

Of the eighth and last section only a few traces of lines remain.

CLXXXVIII

k. 2739. Fragment from the end of the reverse of the third tablet of the series *duq-am* , not otherwise known.

- | | |
|---|--|
| <p>1. ga-an-dûg mu-lu</p> <p>2. lu² ga-an-dûg mu-lu</p> <p>3. a-gim ga-an-dûg a-ba ba-ra-e-é
 a-sub-bi</p> <p>4. a-ki-ni lul-si man-nu us-sa a-hu-lap
 sa-na-du-u</p> <p>5. urû-zî-mu ga-an-dûg a</p> <p>6. é-an-na ub¹ imin ga-an-dûg a</p> <p>7. har-sag kalam-ma ub imin ga-an-
 dûg a</p> <p>8. è-tùr-kalam-ma ub imin ga-an-dûg-a</p> | <p>1. I cry, "who"</p> <p>2. I cry, "who"</p> <p>3. This will I cry, "Who shall escape?
How long! he that is cast out."</p> <p>5. Oh my faithful city! I cry, "Who
shall escape? How long! he that is
cast out."</p> <p>6. Oh Eanna of the seven regions! I
cry, "Who shall escape? How
long! he that is cast out."</p> <p>7. Oh Harsagakalama² of the seven
regions! etc.</p> <p>8. Oh Eturkalama of the seven regions!
etc.</p> |
|---|--|

1. *ub* in these passages refers apparently to the seven stages of the temple tower, but the term *ub*, "direction, region", does not seem to describe the meaning of a stage of a tower. Moreover all the names in lines 6-8 are those of temples, not *ziggurats*, or towers. The seven *ub* occur also after the name of the temple *é-PA*, temple of Ningirsu at Lagash, v. SAK. 250. An *é-PA* at Umma on the inscription of Lugalannatum, published by SCHÉIL in the *Comptes Rendus* of the French Academy (Inscriptions et Belles-Lettres), 1911, after page 318. In the latter case *ub* does not follow *é-PA*. Unless we infer that in each of these cases the name

of the temple includes the tower for which no separate name existed, the reference cannot be made to apply to the stages of the tower. The precise cosmological and architectural implication of the seven *ub* remains unknown. Note that in the earliest reference to *é-PA* at Lagash, SAK, p. 2 AIV 2, the seven *ub* do not yet appear, so that they probably represent some later addition. For *ub* = *gepar*, 'stage' of a tower, see No. 207 II 14.

2. Here certainly the name of a temple, as in SBP. 166, 57. For *harsagkalama*-(*ki*), a city, v. *ibid.*, 265, 5, and PSBA, 1911, pl. XI, 3. Cf. II R. 59 rev. 14, 15.

- | | |
|--|---|
| 9. <i>gi-in-bi¹ gub-ba gi-in-bi nu [gub-bi]</i> | 9. He whose maid stood forth for him;—
his maid now stands not forth. |
| 10. <i>ša am-tu iz-zi-zu-su a-mat-su-ul iz-
za-aš-su</i> | |
| 11. <i>la-bar-bi gub la-bar-bi nu-gub a-ba
ba-ra-[è-é a šub-bi]</i> | 11. He whose psalmist ² stood forth
for him, his psalmist now stands
not forth. Who shall escape? How
long! he that is cast down. |
| <hr/> | |
| 12. <i>me-e ur-ri gin³ me-e
ša-l-su nis-ḫu dūg-ām</i> | 12. I am become a foe I |

CLXXXIX

LAMENT OF INNINI FOR TAMMUZ

Sm. 1368 (HAUPT ASKT. 118) + K. 6849 == BA. V 681. The beginning of the text has been restored from ZIMMERN, Kultlieder No. 26 Obv. III 3 to III 9, where the text ceases to be a variant of Sm. 1368. The text is especially interesting because of the clear reference to the drowning of Tammuz in the Euphrates, and the descent of Innini to the gate of hell, guarded by the demon who carried Tammuz away to the lower world. In VAT 611 + 612 + 1371 Obv. II 15 (ZIMMERN 26) begins a section of a Tammuz liturgy, which after line 17 is interrupted by a considerable break. When the text of Col. III begins to be legible, the third line is identical with line 6 of K. 6849, but line 2 of VAT. 611, etc., does not agree with K. 6849, 5.

Obv.

2. *mu*.....
 3.....
 4. *ama kala-a-ka* (?). 4. The mother of the hero

1. *Amtu* is here a religious title, probably a priestess or devotee of Ishtar. The same function of the *amtu* appears in a Sumerian text of the Nippur Collection in Constantinople.

2. This passage is important, since it proves that psalmists assisted at the ser-

vices of private penance.

3. The same catch-line occurs in SBH. 50,32 but the section preceding this line in SBH. 50 does not agree with K. 2759. Compare CT. XV 24, 9 *urú-mà ur-ri qin* "To my city I am become hostile".

5. *am-mul* The cattle ?
 6. *ama hen-men¹ ab amar-ra qū* A mother thou art. The cow for the
nam-me i-de tu qar-ra am-ma calf means not ; oh give heed.
 7. *ab amar-ra qū* nu-qi-qi The cow for the calf lowed not ;
i-de tu qar-ra am-ma [Oh give heed.]
 8. *ar-hu ana bu-ri*
 9. *tu-mu-un li-bi-ir-ra nu-mu-ra-ab* Thy child the *gallu* demon will not
ši-du give up to thee.
 10. *ma-ra-ki*
 11. *ù-mu-un si-ga² nu-mu-ra-ab ši-du* The lord of destruction will not
 yield him to thee.
 12. *be-el na-as pan-ti*
 13. *ù-mu-un gi-gi nu-mu-ra-ab ši-du* The slaying lord³ will not yield him
 up to thee.
 14. *be-lum da-i-ku ?*
 15. *ama kala-a-ka edin-na* The mother of the hero in the plain
 unto the lord came ?
 16. *um-mi id-li ina ši-ri*
 17. *a-ra-li-ka edin-na* In Arallu, in the plain unto the lord
 she came ?
 18. *mu-lu sir-ra-ù li-bi-ir-ri ma-da* He of the loud cry, the *gallu* demon,
te mu-un-di-a me why has he robbed ?
 19. *sa šir-ḫi gal-lu-ù*

Rev.

1. *li-bi-ir-ri ù-mu-un si-ga ma-da te* "Oh *gallu*⁴ lord of devastation, why
mu-un-di-a [hast thou destroyed] him from
 me ?
 2. *gal-lu-ù be-el na-as-pan-ti mi-na-*
am tušalpitanni

1. VAT. 611 omits.

2. K. 6849, *mar*.3. So A S K T. 118 rev. 1 and K. 6849.9. HAUPT's text has here, **W** i. e., *nig*-[*si-ga* ?]. VAT. 611, *si-ge*.4. K. 6849, omits ll. 13 f. VAT. 611, *dûg-ge*. For the *dāiku* who slew Tammuz, v. SBH. 68,12.

5. Cf. BA. V 674, 1 ?.

6. VAT. 611 omits lines 15-17. Cf. AO. 4331 Obv. II in THUREAU-DANGIN's *Nouvelles Fouilles de Tello*.

7. Cf. SBH. 68,12.

8. In the Tammuz liturgies two kinds of *gallū* are mentioned.In this text the *gallū* appears as the

3. *me-ir-si gû id zimbir-ki-ge ma-da*
te mu-un-dî-a

4. *ina gi-ir-si-e¹ sa a-aḥ pu-rat-ti*
minamḫati tušalpitanni

5. *ūr-mu in-bad dam-ma-mu*

6. *su-ni ip-te-ma mu-ti*

7. *ši-ib-mu in-bad dumu-[mu]*

8. *bir-ki-ia ip-te-ma ma-[ri]*

3. In the flood² of the bank of the
Euphrates [why hast thou des-
troyed him from me ?

5. My womb he opened, he my hus-
band.

7. My lap he opened, he my son.

slayer of Tammuz, who in SBP. 314, 26 f. conducts *Bêlit-šeri* to Hades, and guards the gates of hell, 312, 12.

In SCHEIL [+ ZIMMERN], *Tammuz*, Obs. II, Tammuz has seven *gallû* as his attendants, who wail for him, and Const. 2266 rev. 20 mentions seven *ligir-si* = *susapinu*, who bring Innini to Tammuz. It is probable that the seven *ligir-si* of Innini are identical with the seven *gallû* of Tammuz, or his attendants at his marriage. *susapinu* means, “attendant of a bridegroom”.

1. *girsû*, loan-word from an original *gir-sig*. Tammuz is referred to as ^d*damu šâg-ga umun me-ir-si(g)* = [^{ilu} *Tammuz*] *damḫa bêl gir-su-[u]*, SBH. 86 rev. 14 + 134 b 28 f. = SBP. 160, 14. In line 5 page 20 of this volume we have the same god referred to as *Umun-mu-zida*, i. e., *Ningišzida ina limît gi-ir-si-e* (= *me-ir-si*), “on the borders of the flood”. The meaning “inundation, flood of fresh water, waters of the undersea”, I infer from *mîr-šig* = *urpatu*, “stormcloud”, Br. 8414, and *duḫḫudu ša mirsi* following *duḫḫudu ša šamni*, “to make oil abundant”, in K. 4359 rev. 16 [CT. 12,

50]. Here *mîrsu* evidently refers to some beneficent element in nature. Further, perhaps here *mîr-sig* = *šarbillu* (rain-storm?) following *mîr-mir-ra* = *mehû*, II, R. 31 c 8, and *Gula* (= *Ninkaraka*) has the title *ē-mir-si-ga*, i. e., *bêlit girsê* (?), perhaps “lady of fresh water”, referring to this goddess (mother of Tammuz) as goddess of healing, CT. 25, 3, 51. It is tempting to connect the element *gir-su*, in the name of the well-known god *Nin-gir-su*, with the word *me-ir-si*; the name would then be practically identical with the title of Tammuz *bêl-girsê* “lord of the flood”, referring in any case to a deity of vegetation who sends fresh waters, and in this aspect connected with the Ea group. For *Ningirsu* placed in the Eridu pantheon, v. CT. 25, 16, 43 = 29, 93. References to Tammuz who perishes in the floods are, SBP. 312, 10 and 334, 1 ff. The latter passage justifies the supposition that in the ceremony an image of Tammuz was cast upon the river in a little boat.

2. Cf. ZIMMERN, K.-L., no. 1, rev. I, *a-me^d dumu-zi-diab-dib-dib*, “The flood has seized away Tammuz”.

9	<i>ù li-bi-ir¹-ra ma-da</i>	<i>to mu-un</i>	9	And thou oh <i>gallu</i> demon, why hast thou destroyed him(from me)?
		<i>di a</i>		
10	<i>u gal-lu-u ja ti</i>	<i>mu-u am</i>		
		<i>tusalpatanni</i>		
11	<i>ka li-bi-ir-ra la qa-an-gub a mu</i>		11	At the gate of the <i>gallu</i> demon, verily I will place myself
12	<i>na ba-ab-gal-lu-e lu-us-u²</i>			

CC.

LAMENT TO TAMMUZ AND INNINI

K. 3356, published by Macmillan in BA. V 679, and collated by me. The translation is taken from my own copy. The tablet belongs to the beginning of a long Tammuz liturgy, and represents both Tammuz and Innini as departed from the earth. It is possible that K. 3356 belongs to the same series as no. 143, which is to be placed somewhere near the end of a liturgy.

6	<i>... ka naq-qa-ge ta³</i>	6	... of the land : how long ?
7	<i>mu-mu mu-ul-na-zu ta</i>	7	<i>mu-mu</i> thy husband how long ?
8	<i>nu-ri dam sib-ba ta</i>	8	Oh queen wife of the shepherd, how long ?
9	<i>dam-ma-ra⁴ giq-qa-ba ta</i>	9	Oh amorous wife, how long ?
10	<i>dingir dumu ši-ir-tur-ra-ge ta</i>	10	Divine son of <i>Širtur</i> , how long ?
11	<i>u ši-ih-ba-ge qa ši-ih-ba-ge</i>	11	Pure food, pure milk.
12	<i>sàb-ba u ši-ih-ba-ge qa ku-ku-da-ge</i>	12	Oh shepherd, pure food, sweet * milk.
13	<i>u-me-a-am⁵ dumu-zi ne-su⁶ düg-qa laq-lâq-ga.....</i>	13	Let be ⁷ . Tammuz, how long, pure words (?)...

1. Vide ZK, II, 281.
2. Or *uz* ?
3. Read *ta- sù*.
4. Cf. CT. 15, 18, 14 f.
5. So the text. For *ra* emphatic vide § 163.
6. The mother of Tammuz is mentioned also in RA. 8, 164, obv. II 19, *dumu ši-ir-tür-ra-ge*, for which the variant VAT. 617 has *†dumu ši-ir-tur-ra*.
7. Var. of *ù* = *ahalu*, also VAT. 617 Rev. I 19.
8. *ne-su* = *li-sù* = *ana mati*, how long? For *l* < *n*, v. *Sum. Gr.* § 45 b. The same word occurs in SBP. 336, 12-15, and 312, 24. The text has *RAM* clearly, possibly an error.
9. Cf. KÜCHLER, *Med.* p. 135.
10. For the imperative of the verb *me*, to be, v. *ù-me-âm*, SBP. 282, 25.

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|--|---|
| 14. <i>sab-ba ne-ta¹ ni-gūr²-a ta-sū mu-lu in-kūr?</i> | 14. Oh shepherd that sleepest, thou that liftest thyself up, how long? thou that art estranged. |
| 15. <i>³dumu-zi-ta ni-gūr-a ta-sū</i> | 15. Tammuz, thou that liftest thyself up, how long? |
| 16. <i>u-gūr-ru-a u la-ba-da kūm⁴ ta-sū</i> | 16. He that carried food, now eats not food with (his brothers). How long? |
| 17. <i>ga gūr-ru-a ga la-ba-da-ūm ta-sū</i> | 17. He that carried milk, drinks not milk with (his brothers). Why art thou fallen? |

Rev.

- | | |
|---|---------------------------------------|
| 1. <i>ni-gūr-ru-a ni-gūr-ru-a</i> | 1. Thou that liftest thyself up, thou |
| 2. <i>gud-gim si-ni-sū</i> | that liftest thyself up... |
| 3. <i>e-si gim kin</i> | |
| 4. <i>silam-gim</i> | |
| 5. <i>elim-ma</i> | |
| 6. <i>sib</i> | |

CCI

This dialogue between Tammuz and Innini is published by DR. DAVID W. MYHRMAN, *Babylonian Publications of the University of Pennsylvania*, Vol. 4, n° 6. In this liturgical dialogue it will be noted that Tammuz invariably addresses Istar as his sister, precisely as in the Manchester Text, IV 23, V 5, etc. Note, however, a trace of the figure *Bêlit-šêri¹*, sister of Tammuz, I 7 *mu-ti-na*, where the name apparently no longer applies to her, but to Innini². For my text I have made use of a more correct copy by Dr. Radau.

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- | | |
|---|---|
| 1. <i>neta</i> = <i>neda</i> = <i>nad</i> , v. SBP. 337 n. 15. | bread and takes his bowl, he will die". |
| 2. A Tammuz text in Constantinople has <i>ni-gūr-ru</i> . Cf. rev. 1. | [The line was transliterated by VIROLLEAUD in <i>Bab.</i> I 14, 23]. Here <i>kusapa ikassap</i> is written <i>PAID-KUM</i> . The text has <i>KUM</i> + <i>SE</i> , i. e., <i>gaz</i> . These signs interchange, v. IV R. 29 * C rev. a 20, <i>kūm-mà</i> , var. <i>kum-mà</i> . A parallel passage is SCHEIL, <i>Tammuz</i> rev. II 16 f. = ZIMMERN, <i>Kultlieder</i> p. 4 b 19 f. |
| 3. For <i>kūm</i> in the sense of eat, v. BOISSIER, DA. 21.12 : — <i>summa ina murši-su ipallah itebbi ussah akala ikkal me isatti kusapa ikassap buri-su ilki imât</i> , "If in his illness he fears, gets up and sits down, eats food, drinks water, breaks | |
| SCHEIL. { 16. <i>ū nu-me-a ū ba-an-da-kur</i> . Where food was not, food is eaten. | |
| { 17. <i>a nu-me-a a-ba-an-da-nag</i> . Where water was not, water is drunk. | |
| ZIM. { 19. <i>ū nu-me-en-na ū ba-an-da-bal-a</i> . Where food was not, food is stored. | |
| { 20. <i>ga nu-me-en-na ga ba-an-da-gaz</i> . Where milk was not, milk is drunk. | |
| 4. Sum. <i>gešten-anna</i> > <i>mušten-anna</i> > <i>mu-ti-an-na</i> , SBP. 154, n. 3 ; ZIMMERN, <i>Der Babyl. Gott Tamûz</i> , p. 9. | |
| 5. Probably also in SCHEIL, II, 20. | |

1. <i>bal e SAM KI ma¹ nu na mu² e</i>	1. Uttering a discourse ² her sister with
2. <i>³ habbar³ dam ma³ nu³ e</i>	2. To the god of sunlight, her consort, (he was speaking)
3. <i>in-nin gu-sar-ra dug-li qu-ru</i>	3. The heavenly queen ⁴ who brings the verdure in abundance,
4. <i>⁴ innina gu-sar-ra dug-li qu-ru</i>	4. Innina who brings the verdure in abundance,
5. <i>se⁵ gu-na dug-li ma</i>	5. «The sprouting thing» ⁵ abun- dant where
6. <i>dam mah dug-li a</i>	6. His consort, who abundance bestows?
7. <i>⁶ innina mah dug-li a</i>	7. Innina who abundance bestows?
8. <i>mu-ra sig</i>	8. to my consort?
9. <i>in-nin gu-sar-ra ga-mu-ra gin</i>	9. «Oh heavenly queen, the verdure I will restore for thee.
10. <i>⁶ innina gu-sar-ra ga-mu-ra gin</i>	10. Oh Innina, the verdure I will restore to thee.
11. <i>ses⁷ gu-sar-ra ma-i-ra-ta</i>	11. «Oh brother, the verdure, where is it taken?»
12. <i>a-ba-a ma-e-ri-a a-ba-a ma-i-ra-ta</i>	12. Who has taken, who has taken?

1. Cf. ZIMMERN, *Sum. Kultlieder*, 3a 1 ff.
2. So RADAU, *na-mu-e* for *na-me* an
emphatic particle.

3. Here Tammuz appears as the solar
deity, apparently identified with Shamash;
cf. ZIMMERN, *Der Bab. Gott Tamuz*, p.
17. His argument based upon K. 171 is,
however, vitiated by the fact that K. 171
is an extract from the great «God List»,
in which (at any rate in its late form)
the Adad group separates Shamash from
Tammuz, see ZIMMERN, *Zur Herstellung
der grossen Götterliste*, p. 116. See page
61 above.

4. For *gu-sar*, 'springing verdure',
lit. 'plant of the garden', v. *gu-sa-ru*,
Bab. IV, 238,9. Cf. also *gû-sà-ra* = *zârû*,
'begetter' Rm. 604,6 and Del. H. W.

263 a, to which add PSBA. 1912, p. 71,
l. 2, *za-ri ilâni*.

5. Note that Innina does not speak to
Tammuz as «my brother».

6. For *bal* = speech, discourse, v.
Sum. Gram., p. 205 *bal* 4).

7. *in-nin* = *nin-ana*, a synonym of
gasan anna. ZIMMERN, *Der Babyl. Gott
Tamuz*, p. 16, on the basis of SBP.
84, 22 *gasan a-na-a ilu istar sakât*,
interprets «the lofty goddess». But for
ana = *samû* [a noun] cf. *Sum. Gram.*,
89, n. 4, *ininna-ka-ge*, a form which
proves *innina* to be a construct com-
pound.

8. For *i-ra* = *babâlu*, 'carry', cf. SBP.
2, 24 with 4, 5, and for the passive verb
form, v. *Sum. Gram.*, § 202.

13. <i>gu-bi ma-a-ra a-ba-a</i>	<i>ma-i-ra-ta</i>	13. The plants from me who has taken? »
14. <i>SAL+KU-mu ri-a-bi</i>	<i>ga-mu-ra-gin</i>	14. « My sister, that which is taken, I restore to thee.
15. <i>innini ri-a-bi</i>	<i>ga-mu-ra-gin</i>	15. Oh Innini, that which is taken, I restore to thee. »
16. <i>ses ri-a-bi-a</i>	<i>ma i-ra-ta</i>	16. « Oh brother, that which is taken, where is it transported ?
17. <i>a-ba-a ma-ab-til-til a-ba-a ma-ab-til-til</i>		17. Who has made an end thereof, who has made an end thereof?
18. <i>gu-bi ma-a-ra a-ba-a [ma-ab-til-til</i>		18. The plants for me who has caused to perish? »
19. <i>SAL+KU-mu til-a-bi</i>	<i>ga-mu-ra-gin</i>	19. « My sister, that which perished, I will restore to thee.
20. <i>innini til-a-bi</i>	<i>ga-mu-ra-gin</i>	20. Innina, that which perished, I will restore to thee. »
21. <i>ses til-a-bi-a</i>	<i>ma-i-ra-ta</i>	21. « Oh brother, that which perished, where is it gone ?
22. <i>a-ba-[a ma-]ab-tab-bi¹</i>	<i>a-ba-a ma-ab-tab-bi</i>	22. Who has taken. who has taken?
23. <i>gu-[bi ma-a-ra] a-ba-a ma-ab-bi-bi</i>		23. The plants from me who has sundered? »
24. <i>SAL+KU-mu tab-ba-bi</i>	<i>ga-mu-ra-gin</i>	24. « My sister, that which is taken, I will restore to thee.
25. <i>innini tab-ba-bi</i>	<i>ga-mu-ra-gin</i>	25. Innini, that which is sundered, I will restore to thee. »
26. <i>šeš tab-ba-bi-a</i>	<i>ma i-ra-ta</i>	26. Oh brother, that which is taken, where is it transported ?
27. <i>a-ba-a [ma-ab-zi-]zi</i>	<i>a-ba-a ma-ab-zi-zi</i>	27. Who has felled, who has felled?
28. <i>gu-bi ma-a-ra a-ba-a ma-ab-zi-zi²</i>		28. The plants for me who has felled ?
29. <i>SAL+KU-mu zi-a-bi</i>	<i>ga-mu-ra-gin</i>	29. « My sister, that which is fallen, I will restore to thee.
30. <i>innini zi-a-bi</i>	<i>ga-mu-ra-gin</i>	30. Innini, that which is fallen, I will restore to thee ».

1. For *tab*, see Sum. Gr. 245.

2. Below this sign the scribe adds *en*. It is probable that this gloss indicates that *zi* is for *zi-en* < *zi-em* < *sig* = *sa-*

pānu, v. Sum. Gram., p. 257 *zem*.

m > *n* would be a case of partial assimilation of *m* to the dental sibilant *z* (or *š*), v. § 55 a.

31	ses a-a-bu-a ma i-ra-ta	31	Oh brother, the fallen where are they transported?
32	a-ba-a ma-ab-taq taqa-ba-a ma-taq- taq	32	Who has crushed, who has crushed?
33	qu-bi ma-a-ra a-ba-a ma-taq taq	33	The plants for me who has crushed?
34	SAL + KI mu-taq-a-bi qa-mu-ra- qin	34	My sister, that which is crushed I will restore to thee.
35	innini taq-a-bi qa-mu-ra-qin	35	Innini, that which is crushed, I will restore to thee.
36	ses taq-a-bu-a ma i-ra-ta	36	Oh brother, the crushed, where are they gone?
37	a-ba-a ma qurun-qurun a-ba-a ma-qurun qurun	37	Who has garnered, who has garnered?
38	qu-bi ma-a-ra a-ba-a ma- qurun-qurun	38	The plants from me who has garnered?
39	SAL + KI mu qurun-na-bi qa- mu-ra-qin	39	My sister, that which is garner- ed, I will restore to thee.
40	innini qurun-na-bi qa-mu-ra-qin	40	Innini, that which is garnered, I will restore to thee.
41	ses qurun-na-bi-a ma i-ra-ta	41	Oh brother, that which has been garnered, where is it transported?
42	a-ba-a mu-da-an-nad a-ba-a mu- da-an-nad	42	Whom shall I embrace, whom shall I embrace?
43	za-ra hen-da-an-nad hen-da- an-nad ²	43	Thee I would embrace, yea I would embrace.
44	za-ra nitaḥlam - mu hen-da- an-nad	44	Thee, oh my husband, I would embrace.


1. The phonetic value of the sign *IL* ending in *n* (see l. 39) is most likely *gurun*; *gatun-na* K. 4474 III 20 scarcely comes into consideration, since the sign is only apparently made up of *ga* + *tun*. The form of the ancient sign bears no resemblance to *ga* + *tun*, cf. REC. 105 with 447. My reading is conjectural.

2. *ga* appears as the precative of the first person when the writer wishes to

express determination, vehement assertion of purpose. *hen, he*, is employed with the first person in the expression of wish, desire. Cf. *Sum. Gram.* § 219.

3. For this reading v. KING, ZA. XXV 302, 10 *US-SAL-DAM* = *gitlam*, *nitaḥlam* < *gitlam* represents a hitherto undocumented phonetic change $n > g$ or the reverse process of $g > n$ § 51. The change was probably produced by partial assimilation *n* to *h*.

45. ¹ dagal-usunggal ¹ -an-na	hen-da-an-nad	45. Dagalusungalanna	I would embrace.
46. ku-li? ¹ en-lil- la-ge	hen-da-an-nad	46. The comrade of Enlil	I would embrace.
47. sag-zi-ta-ê-a	hen-da-an-nad	47. He that from the flood is risen ² , I	would embrace.
48. a bara-ga ri-a ³	hen-da-an-nad	48. He whom the father in the holy chamber did create. I would	embrace.
49. ni-gi-en mu-lu sa-ab mal-kam ⁴ mu-lu šā-ab mal-kam ⁴		49. Return, oh lord, create the risen waters, oh lord, create the risen	waters.

1. *ušum* is written with the hieratic form of  so photograph as in CT. XV 20,3.

2. So apparently the photograph. Cf. Bab. III 240,13. An unpublished seal bears the name of the owner *ku-lu-ba-ni*. It would appear then, that *kulu* > *gulu* (= *ibru*, friend) was a title of Tammuz, and that the name *ku-lu-ba-ni* really means “*Tammuz-bani*”. *ku-li* also in *Myhrman*, 10 V 2.

3. *ri-a* < *a-ri-a* ; cf. *na-izi kūr-ta ri-a* “incense created in the mountain”, *Surpu* IX 92.

4. For *mal-kam* = *šakānu*, ‘institute, make’, v. Ent. Cone IV 28 : Urukagina. Plaque Ovale IV 9.

5. This reference to the rising of Tammuz from the flood must be brought into connection with the difficult passage SBP. 308,10-15 (= ZIMMERN, *Tamūz-lieder* 208, and cf. p. 214 ; see also BAUDISSIN, *Adonis und Esmun*, p. 106), “In his infancy in a sunken boat he lay. In his manhood in the submerged grain he lay”. Here follows a reference to the storm-flood in which the god lay, and



again 312,10 reference is made to the raging flood which brought him low [cf. Scheil II 47. For the disappearance of Tammuz beneath the floods even more direct is the statement, 335 VI 23 ff., “He who upon the river was cast out”. The descent of Tammuz into the flood, and his sleeping in the submerged grain, is naturally connected with the casting of cofined images of Adonis and Osiris upon the waters, and the throwing of the Adonis gardens into the sea (v. BAUDISSIN, *op. cit.*, 188). Note also that Istar, in her descent to Arallu in quest of Tammuz crosses the “shining river”, Bab. IV 244,30. These references to the descent of Tammuz beneath the waters and his resurrection from the flood may refer to him as the sun-god (see l. 2) in his aspect of quickener of vegetation, whose descent into Hades at the summer solstice was represented as that of any ordinary mortal who journeyed to the lower-world beyond the western sea, where the sun himself passed into the nether-sea. His ascent from the flood would be at the winter solstice.

50	<i>mu-lu sa-ab-mu</i>	<i>seq¹ mi-in- duq qa-am</i>	50	Oh lord my heart.	them will rejoice
51	<i>al nu-aq-am</i>	<i>qür dub-dub ha-am</i>	51	The spade labors not	the gra- naries shall be heaped
52	<i>se-qa nun-e sa-duq</i>	<i>duq qa-am</i>	52	Oh gracious prince, the regular offer- ing's command	
53	<i>mu-un-kär se-ir²</i>	<i>qür sar-ra-am</i>	53	Possessions multiply (?) the grace- ness enrich	
54	<i>sab-e ab³</i>	<i>sug-sug³ qa-am</i>	54	Oh shepherd, the <i>springing verdure</i> (?) irrigates.	

55. *bal-bal-e* ^a *minna-kam*

55. A discourse of Imma.

FRASER, *Adonis Attis and Osiris*, p. 195,
regards the drowning of Tammuz and
his rescue from the flood, as an act of
sympathetic magic.

1. The sign is a peculiarly gunified form
of , i.e. .
2. Uncertain.
3. So photograph.

ADDENDA ET CORRIGENDA

No. 10. Line 7 read *zi* for *nam*. Although the duplicates, SBH. 17 rev. 4 : 20. 30 : 23,14, have *bur-NAM-sar*, yet *bur-zi-sar* is clearly the correct reading. K. 4638 No. 185 is an interlinear duplicate of lines 6-8 = SBP. 86, 27-32, and this text has also *zi*. *bur-zi(g)* is translated by *naptanu šakûtu* in K. 4638, and by *naptanu šakû* in SBP. 86,31. For *zig* = *šakû*, tall, high, v. *Sum. Gr.*, p. 258. With the help of K. 9257 + 4638 we interpret SBP. 86,30 f. as follows :-

bur-zi sar-ra ^d*gibil ab-gal-la-ra*

*naptan šakû*¹ *ana šuhmuṭu ilugibil abgalla*

“In heating the lofty bowl, Gibil the all-wise one (magnifies thee)”.

Line 14 the sign is *u-sar*, cf. THUREAU-DANGIN REC. 490. The Semitic translation is *i-šit-tum* ; cf. *usar* = *šettum*, Br. 10139 : *šit-tum*, Sm. 1086.

No. 11. The line drawn at the left edge is to be suppressed. Only the right hemistiches are preserved.

No. 12. K. 4215. Traces of a line at top of col. II, which is the upper edge ; the lower edge is a broken surface.

No. 15. K. 9154 rev. is a duplicate of SBP. 124,24-40. K. 3315 (no. 163) is a duplicate of SBP. 124,19-34. K. 9154 rev. 3 has *šu-tu-ra-ta*, after which correct the doubtful signs in SBH. 45,26 = SBP. 124,26 *at-tir* to *šu-tu*. Lines 1-5 read (1) *at-ta ši-ri-ta* . . . (2) *za-e diriḡ-ga* (3) *at-ta su-tu-ra-a-ta* (4) *za-e lugal* (5) . . . *tim ba-šu-u at-ta-ma sar-ru*. Correct SBH. 45.28 doubtful signs to *ba-šu-ú*. SBP. 124,28 read *ba-šu-ú*. Line 6 probably *hen-šed-dé*. Line 10. *ša-du-u ra-bu-u ilu enlil*. Line 12, before *é-kùr* read *ana* ? or *bīt* ? ; cf. SBP. 126,35. 13 . . . *ra-ge*. (15) . . . *ša-du-u rabu-u*, etc.

No. 16. K. 24 obv. I 18 read *ba-da-an-diḡ* = *ul-te-mit*, SBH. 73, 8.

No. 17. On *ki-du-du* ? , cf. no. 63 and VAB. IV 331. Line 4 is probably to be translated, “Third tablet of a song on the flute, a liturgy to...”.

No. 41. The sign *dīm*, SBH. 14, 13, appears to be confused with *ba*. K. 3345, 12 has a sign followed by *-ri* which I am unable to identify.

No. 43. Line 1 read ^d*dumu-zi*.

1. Var. *ina naptani šakûti*, where *naptanu* is regarded as feminine. *naptanu* apparently means “bowl, dish”, originally.

No. 47. Line 11 is probably the end of the name of a series : ga-la-din-di-ga . On this tablet all the legible signs are the last on the right edge.

No. 51. Read *mu-un-ga-sa-ra*.

No. 55. In line 5 the sign *bar* before *u* is to be suppressed : *u* is a *glam* on *mu* giving a variant reading *u-mu-un-si-tuq*, 'may he repose'.

No. 70. K. 9298. For correct copy see no. 92.

No. 71. Line 8 read *tur-da-gamas* = No. 122,2 [v. under Corrigenda : L. 10 read *dumu-sag-e-a-ge*. For Nana as daughter of Ea, v. Gudea, Cyl. A 2,16 = sister of Ningirsu and child begotten of Eridu¹. Lines 57-59 = SBH. No. 54 obv. 4-3. Rev. 1-3 = SBH. No. 54 obv. 4, 5, 7, hence SBH. No. 54 followed directly upon No. 27.

80. In line 10 read *a-lum-sa-na-ak-ru-u-sa-nu-u*, 'the city which the enemy submerged'.

83. With rev. 5-8, *e-gi-a*, ..., *dumu-e-a*, ..., *nin-zi-da*, ..., *nin-gu-la*, ..., compare SBH. 59,45-47.

95. Obv. 4, read *kalam-dib-a*, and cf. RADU, BE. 29,3 rev. 7. Rev. 5, *mu-un-na-an-tuk-a*. After line eight insert *ama²nin-tud-ri-i-lu-bi-ta-mu-un-na-an-tuk-a*. In lines 5 f. insert *ama*.

101. Line 1 for *kür-me* read *sig* (Br. 7373).

103. Obv. 4, read *usum-ù-ki-sug-ga-nâ-a*, 'the dragon lay in the nest'; cf. IV R. 53 a 32 : b 21. In line 14 read... *i-gud-gul-e-lum-gul-gul* and compare IV R. 53 a 13.

110. Obv. 3 read *gis-ki-gû-gû-ru*. The interpretation p. 55 is uncertain.

117. Line 6 is a catch-line, and is separated from the preceding section by a cross line. The name of the series is to be read *am-e-amas-a-na* = IV R. 53 a 7. ASKT. p. 125 has the same series indicated in the colophon. SBH. 130 begins with the name of this series, 'the fold of the lord'.

137. Line 5 for *sal-la* read *dam*.

139. Line 6 for *bar* read *dingir*. Line 16 for *tur* read *dûg*. The interpretation of

1. Nana is probably a case of vowel harmony for Nina. SAYCE was the first to discover the identity of Nina and Nanā. Cf. SBP. 162,23 *nin-zi-da* $\text{ga-sa-ni-nâ-a-(ki)}$, with 210,11, *nin-zi-da gasan-mu* na-na-a . So read also 114,31 and 258,20. See also 106,13, *nin-zi-da : rubatum kittum : gasan* na-na-a : *bel-el-tu ilu* a . Also, *nin-gu-la gasan-mu* na-na , SBH. 59,47 : K. 5157 rev. 13. *Ninā* is the virgin goddess, consort of Tammuz in the pantheon of Eridu, SBP. 162,23-25, corresponding to Innini and Tammuz in the Nippur pantheon, SBP. 152,19 f. Throughout Babylonian religion the goddess Nanā and Innini are usually kept apart, though both represent the same theological aspect. Nanā constantly follows Nebo and Tasmetum, who belong to the Eridu pantheon ; v. SBP. 210,11 ; 258,20 ; 114,31 ; 106,13.

this line is doubtful. Line 21 at end read *ur-gim ba-idim-en* : at the beginning perhaps *balag-di* (?) ? . " Alas, oh my god ! how long thus shall there be wailing ? " .

146. K. 3026 obv. 10-20 can be restored from ZIMMERN., K.-L., 60 II 7-13.

- | | |
|---|--|
| 10. <i>ub-e</i> <i>bi-sag</i> ¹ <i>ub-e ba-da-ab-</i>
<i>gam</i> ² | 10. Without he cried ? , within he
humiliated. |
| 11. <i>da-e</i> <i>bi-sag</i> ¹ <i>da-e ba-da-ab-</i>
<i>gam</i> ² | 11. Within he cried ? , within he
humiliated. |
| 12. [<i>si-dug-ga gu-bi-de</i>] <i>ur-na</i> ³ <i>ba-e</i>
<i>si-si</i> ⁴ | 12. In the cavern he cried, and its roof
fell in. |
| 13. <i>PA-sig-gu-bi-de mur-gu</i> ⁵ <i>bar</i> ⁶
<i>ra</i> | 13. In the . . . he cried, and the bulwark
was broken. |
| 14. <i>sig-gu-gar-ra ur-bi gu-mi-ni-in-</i>
<i>mar</i> ⁷ | 14. The brick wall is fallen : straight-
way he crushed it. |
| 15. [<i>dam-ta nu-ar</i>] <i>i-de-mu-un-ma-ma</i> | 15. |
| 16. <i>dumu-ta nu-ar i-de-mu-un-kar-</i>
<i>kar</i> ⁸ | 16. |
| 17. <i>i-lu mu-un-na-ab-bi</i> | 17. in woe he spoke. |
| 18. <i>i-lu mu-un-na-ab-bi</i> ⁹ | 18. in woe he spoke. |
| 19. [<i>e-sag-di tub-ba</i>] <i>ni-ib</i> ¹⁰ <i>dar-</i>
<i>dar</i> | 19. The sanctuary ? |
| 20. [<i>uru-ba kaskal-a-su</i> (?) <i>mu-un-</i>]
<i>mar</i> | 20. |

151. Duplicate of IV R. 53 r. III 1-3.

157. Read K. 6503.

158. In line one ZIMMERN would supply before *kur*, *a-ma-ru na-nam*, and in line two before *sadi-i*, *a-bu-um-ma*. The idea would then be, "Lofty one, furious (?), who a deluge is ; he has shattered the mountain".

BA. V 630 forms a variant to lines 34 ff. [ZIMMERN].

1. Var. *gu-bi-de*, he cried.

2. Var. *ba-an-da-ab-ga*. For the euphonic nasal *n* before *d*, compare POEBEL, OLZ. 1912, 294. Other examples are, *nu-mu-un-da-ma-ma* 186 r. 17 = *nu-mu-da-ma-ma* SBP. 10, 13. *mu-na-an-gin* RA. 9, 112, 25 = *mu-na-gin*, Gud. Cyl. A 2, 9. *nu-mu-un-da-ma-ma* = *nu-mu-da-ma-ma*, p. 6, 13.

3. Var. *ur-bi*.

8. Var. *kar*.

4. Var. *si-sa* ; v. Br. 3465.

9. Lines 17 f. are omitted on the variant. Cf. SBP. 66, 24.

5. Var. *gu*.

6. Var. *bar* (so read ? ZIM. sur !).

10. Var. *mi-ni-ib*.

7. Var. *gu-mi-ni-ib-gar*.

Page 67 l. 36 insert *gi* after *K-sol*; A. 67, 39 read *ni-lur-mi*.

163. See Corrigenda to No. 15.

165. Unilingual duplicate of V. R. 50 II 7-20 (= *Supp. Genu.* 190). Already published by C. D. Gray, *Samaritan Religious Texts*, pl. XV.

167. P. 70 read *temples*.

177. K. 2786 belongs to the same tablet as K. 2881, and I have given the complete text on plate LXIX. On page 74 l. 6 read *n-ta-ma-padan tu-ra-ia* (= l. 7, *n-ta-ma-pad*. P. 73 l. 3, read *amar* not *gu*. Suppress note 4 (also RA. 9.6 n. 8).

Translate, "Of the stalls, the young cattle I give to drink", see RA. 9.6 n. 9.

The whole of tablet 186 belongs after line 10 p. 74.

Rev. 16-26 is a duplicate of CT. XV 7,7-17 (SBP. p. 10¹). Since CT. XV 7,22-27 (= rev. 31-36), it follows that rev. 16-36 (= SBP. 10,7-27, and SBP. 2, 18-21) fills in the gap between K. 2881 rev., and 2786 reverse. It is probable that SBP. 2 should be restored at the beginning from SBP. 10,7-20. ZIMMERN, K.-L. 25 VIII 35-33 is a duplicate of SBP. 10, 7-27 and of SBP. 2 as far as line 11. Here called variant A. ZIMMERN, K.-L. 61 obv. is a duplicate of SBP. 10,7-14, called here variant B.

CT. XV 7,7-16 (= SBP. p. 10¹) is here restored from rev. 16-26.

16 (7).	<i>ud-de e-ne-em an-na e-ne-em</i> <i>dmu-ul-lil-lä-ri</i>	7.	The spirit is the word of Anu, and the word of Enlil.
17 (8).	<i>ud-dé sab-il-ba dm-gu-la-ri</i>	8.	The spirit of the angry heart of Anu.
18 (9).	<i>ud-dé sa-ab-hul-ma-al-la dm-mu- ul-lil-la-ge³</i>	9.	The spirit of the evilly-disposed heart of Enlil.
19 (10).	<i>äg⁴ é-zi-mu ba-ab-gul-la- ri⁵</i>	10.	All of my consecrated temples has destroyed;
20 (11).	<i>äg urü-zi-mu ba-ab-hul-la-ri</i>	11.	All of my consecrated cities has afflicted.
21 (12).	<i>na-àm-tar äg-é-mu sig-gan ne⁶- in-düg-ga-ri</i>	12.	Fate has afflicted all my temples with calamity ⁷ .
22 (13).	<i>an-sù ni-zi⁸ nu-mu-un⁶-da-ma- ma</i>	13.	On high it raged and was not re- strained (?) ⁸

1. Page 74 note 1 refers to obv. 8-10.

2. This duplicate escaped me and was discovered by ZIMMERN.

3. Var. *ri*. Note that *ri* and *ra* mark the direct and indirect construct in the same manner as *ge* and *ka*; v. § 163.

4. *mimma šumsu*.

5. Var. *gu-la-a-ri*.

6. Var. omits.

7. Var. A VIII 11 agrees with this text. Var. B has *sig im-me-en-düg-ga-ri*.

8. Var. B has *äg (? SE (?) zi-zi nu-mu-da-mä-mä*.

23(14). *ki-sú ni-zig nu-mu-un*¹-*da-zi-zi* 14. Beneath it raged and was not with-
 24 15 *na di zig-ga-bi-tu-ra mu-* held ?³
 ub-bi-ir

25 16 *bi lù-sa-a' mu-ub-rig*

In Rev. 6 read perhaps [*nin-gu-*] *la gašan-mu^d·na-na-a*.

BEZOLD, *Catalogue* under K. 2786, indicated the connection of K. 2786 and 2881.

170. Read 1. 8 *asilal-lá si-sá*.

171. Page 76 read K. 9473.

185. See Corrigenda to No. 10.

186. See Corrigenda to No. 177.

188. Line 6, read *man-nu : a-ba mu-un-dib-bi : it-ti-ik*.

192. Rev. 7 read *a- ba ta- zu mu-un-zu*, "Who comprehends thy form ? u."

194. On page 77 mention should be made of Bezold's note, *Catalogue*, p. 697.

Page 78, 17 read *it-ta-til* (ZIMMERN). Page 79, 5 for *zid* read *durun* and line 6 *it-ta-pal-sah*. "In the dust she sat." [ZIMMERN].

Page 80 below, l. 12 *SAB* is uncertain. L. 13 read *si-ib-ba*.

202. Fragment of a psalm. Rm. 2, 421.

203. Fragment of a Semitic hymn to Tammuz. K. 10742.

204. Fragment of an Ishtar liturgy. Note lines 3-6. *máš-šub-ba-šú*, *dumu-sub-ba-šú*, *mu-ud-na-sub-ba-šú é-ḫul-a-šú*, "Because of the rejected kid, the rejected son, the rejected husband, the desolated house". K. 5653.

205. Fragment of an Ishtar liturgy. K. 11977.

206. Fragment of a litany. Note 1. *ḫ^u-da-mu?*, K. 9358.

206. Fragment of a large litany of the cult of Ishtar. Three columns on each side. Col. I of observe entirely gone. Of the reverse only a few lines at the beginning of Col. V are preserved. K. 41150.

Obv. II

1. [sub-bé še-ib-é... ki dé-en-]gi-gi⁴. 4. A prayer for the temple..., that it be restored.

2. *ma-a-bi ud-me-na-gim ma-^a-a-a*
 di-di-in ^b. 2. Now (?) as in the days of old, where
 shall I go ?

3. [*nam é-hul-*]⁶*la-bi er-ra?gig-ud mu-ni-ib-zal-e*⁷ 3. For the desolated temple with tears night (?) and day I am surfeited.

1. Var. omits.

2. Var. *tar-a* (!).

3. Var. A... *ni-gar-nu-mu*.....

Var. B... *i-qál nu-mu-da-zi-zi.*

4. Cf. SBH. 97,78 and Nos. 54, 58.

120, *ki-sú* [*dé-en-gí-qí*] and 202.

5. Vide SBP, 185 n. 10.

6. Restorations uncertain.

7. *me-ni-ib-zal-zal*. IV R. 24 No. 3,20. *mu-un-zal-li*, K. 3931,7. The element *b* in these prefixes is purely euphonic, and interchanges with *n* before the root.

4. <i>é-ti-mu se-ib é-kur-ra-mu</i>	4. For my consecrated temple, the brick-house of my Ekur.
5. <i>es é-nam-ti-la</i>	5. For the abode of the house of life.
6. <i>é-ti-mu se-ib imbur-ki-mu</i>	6. For my consecrated temple, the brick-house of Sippar.
7. <i>é-sa-lud-kalam-ma</i>	7. The temple of judgment of the land.
8. <i>é-ti-mu se-ib tir-tir-ki-mu</i>	8. For my consecrated temple, the brick-house of Babylon.
9. <i>es é-tir-kalam-ma</i>	9. The abode of the temple, fold of the land.
10. <i>é-ti-mu se-ib bad-si-ab-ba-ki-mu</i>	10. For my consecrated temple, the brick-house of Barsippa ¹ .
11. <i>es é-mah-ti-la</i>	11. The abode of the house of life.
12. <i>es é-dār-an-na</i>	12. And the abode Eanna.
13. <i>é-ti-mu se-ib unug-ki-mu</i>	13. For my consecrated temple, the brick-house of Erech.
14. <i>é-gè-par-imin-bi</i>	14. The temple of the seven dark chambers.

1. For the change *d* > *r* in *bad-si-ab* = *barsip*, v. SEEVERS, *Phonétique* § 777.

2. Eanna, temple of Erech, is here described as having seven dark chambers, as in No. 156.1 and SBH. 100, 31. The term describes the section of the temple known as the ziggurat or stage tower; v. II R. 50 a 20 *é-gè-par-imin* = *ziggurratum uruk*. For DAK = *bar*, v. Br. 5222.

The name of the stage tower of Erech occurs as *gè-par-imin an-na-gè?*, SBH. 100, 31; *é-gè-par-imin*, No. 62.4; *é-gè-par-imin-bi*, No. 156.1. *é-gè-par* at Sippar, SBH. 120, 12, is probably an epithet of some temple. Note that Eanna, Harsagkalama and Eturkalama, all temples of Innini in Erech, are described as having "seven regions" (*ub*, p. 93. *ub* and *gepar* appear to be employed interchangeably for 'stage' of a tower. *gè-par* = *giparu* certainly means, "dark chamber", whence it follows that each stage of the tower contained a secret chamber. See finally ZIMMERN, K.-L. 39 obv. 4 f., *é-an-na šu-ub-ba-sù*, 'for Eanna prostrated'; *gè-par-imin su-ub-ba-sù*, 'for Geparimin prostrated'. On the general use of the word v. SBP. 240. Tammuz is said to depart from the *é-gè-par*, by which the *ziggurat* in Erech is certainly meant, SBP. 306, 41; *gè-par-ta ba-ra-è-a*, 'From the secret chamber he has gone'. Zim. K.-L. 35 r. I 10. See also K.-L. 26 II 15. It is possible that the word occurs in MESSERSCHMIDT, *Keilschrift-text aus Assur*, pl. 27, 4 *ki-pār* of Nunamnir. The reading *ki-kisal*, by LUCKENBILL, ASJL. 28, 195, is difficult. For the value *par* for Br. 5479, v. RA. 7, 110 (THUREAU-DANGIN).

Obv. III.

1. <i>urú-a-dûg-ga a-gi- a- bi</i>	1. The city submerged, how long until her recompense?
2. [<i>nibru- ki</i>]? <i>a-dûg-ga é¹-ta mar-ra bi</i>	2. Nippur (?) submerged, in the waters inundated.
3. [<i>urú a-dûg-ga</i>] <i>a-gi- a-bi</i>	3. Oh city submerged! how long until her recompense?
4. [<i>uruk(ki) a-dûg-</i>] <i>ga é-ta mar-ra-bi</i>	4. Erech submerged, in the waters inundated ² .
5. <i>urú a ki- us- sa bi</i>	5. The city which in was founded.
6. <i>urú na- am-bi nu tar-ri-da- bi</i>	6. The city for which such fate was not decreed.
7. [<i>urú a³mu-ul-lil-lá ba- ùl- la-bi</i>	7. The city which Enlil directed.
8. <i>urú umun-na li-li ne-in-tar-ra-bi</i>	8. The city whose lord governed it.
9. <i>urú a³mu-ul-lil-lá du^o-mā-mu</i>	9. The city against which Enlil instituted (?) hostility,
10. <i>an-ni sak-ki-gid- da-bi</i>	10. Which Anu smote,
11. <i>en a³nu-dim-mud-da sag-dib-ba-bi</i>	11. Which the high priest Ea was wroth against.
12. <i>urú na-ām-tar gig-ga im-ma-dū-a</i>	12. The city which Fate with sorrow filled (?).
13. <i>urú gišK^U sag-gà ba-zi-ga</i>	13. The city which held its weapons above all,
14. <i>urú gišK^U-ta la-ba-ra sub-ba-[bi]</i>	14. The city where the psalmist perished with the weapon,
15. <i>urú ki-el-bi nu- hul- lu-[bi]</i>	15. The city whose maidens are unhappy,
16. <i>urú kalaḡ-bi nu- li- bi</i>	16. The city whose men rejoice not,
17. <i>urú mé saḡ-gà gab-ri³ a</i>	17. The city which in battle was foremost to oppose,
18. <i>urú mé-e ba-gul- gul- la</i>	18. The city which in battle was annihilated,
19. <i>urú mu-bi tu-ra gi-bi tu-ra</i>	19. The city whose strong men are distressed, whose females are distressed.

Lines 20-28 are identical with no. 71, 1-8 p. 13.

1. *é* = *a*, water, also ZIM. K.-L. p. 2 a 10. 22. Cf. *e-ga-a*, flood, CT. 19, 41 b 13.
2. *ana mé salû*, IV R. 28* b 35.
3. Cf. Gudea, St. E 9,3; Cyl. A 19,7.

208 K 5157, a single column tablet, broken across the middle; upper part of the obverse and lower part of reverse preserved. A psalm (*et-er-ty-mal*) to Enlil of the same kind as the lament to Ninlil SBP. 256-9. The obverse begins with the seven mighty names of Enlil, which are all translated into Semitic.¹ Extracts of the text were given by Hauer ASKT. 181. See also Buzoni, *Catologue*, 693.

Obv.

- | | |
|--|---|
| 1. <i>ni-tuk ma-ra su- gi-ba an-si-ib</i> | 1. Oh honoured one, take me by the hand. |
| 2. <i>asarudu gasi ga-ti sa-bat</i> | |
| 3. <i>elim-ma ni-tuk me-na-su</i> | 3. Oh exalted and honoured one, yet how long? |
| 4. <i>kabtu asarudu a-di ma-tim</i> | |
| 5. <i>u-mu-un kūr-kūr-ra-ge me-na-su</i> | 5. Oh lord of lands, yet how long? |
| 6. <i>bēl matati a-di ma-tim</i> | |
| 7. <i>u-mu-un dūg-ga zi-da me-na-su</i> | 7. Lord of faithful word, yet how long? |
| 8. <i>bēlum sa kabtu kitti a-di ma-tim</i> | |
| 9. <i>a-a ka-nag-ga me-na-su</i> | 9. Father of the Land, yet how long? |
| 10. <i>bēl matim a-di ma-tim</i> | |
| 11. [<i>sib sag-gig-ga</i>] <i>me-na-su</i> | 11. [Shepherd of the dark-headed people, yet how long? |
| 12. [<i>re'u</i>] <i>sal-mat kaḫ-ḫa-di a-di ma-tim</i> | |
| 13. <i>i-[dé-dū ni-] te-na me-na-su</i> | 13. Thou of self-created vision, yet how long? |
| 14. <i>sa bartina ra-ma-ni-sua-di ma-tim</i> | |
| 15. <i>am [erin-na sá-sá] me-na-su</i> | 15. Hero who directs his host, yet how long? |
| 16. [<i>ḫardumustesir um-</i>] <i>ma-ni-šu a-di ma-tim</i> | |
| 17. <i>ù-[lul-la] dūr-dūr me-na-su</i> | 17. He that quiets the strength of rebellion, how long? |
| 18. <i>sa a-lal² sir-ra-a-ti³ sal-lu⁴ a-di ma-tim</i> | |
| 19. <i>umun nibru-ki -a me-na-su</i> | 19. Oh lord of Nippur, how long? |
| 20. <i>be-el ni-ip-pū-ri a-di ma-tim</i> | |

1. See especially SBP. 292.

2. For *u*, might, strength, v. *Sum. Gram.*, 249.

3. *sirratu* also in BOISSIER, DA. 7,16, *mar šipri ša sir-ra-a-ti itteruba*, "A messenger of rebellion shall enter".

4. Sic! where we expect *uṣallilu* or *uṣallilu*, after IV R. 21 * b 4, v. *Bab.* II 153. The verb must be active. Read perhaps *i-lu*, "he who binds", for *īlu*.

- | | |
|---|---|
| 21. <i>umun me-na-sù ur-ri kala-ga</i>
<i>ma-da-zu til-e</i> | 21. oh lord, how long shall the
mighty foe make an end of thy
city? |
| 22. <i>be-lum a-di ma-tim nak-</i>
<i>ru dan-nu ig-da-mar mat-ka</i> | |
| 23. <i>ka-naq-zu ha-lam-ma-</i>
<i>ge</i> | 23. destroys thy Land. |
| 24. <i>ri (?) ù-hal-laḫ ma-at-ka</i> | |
| 25. <i>sud uku ma-da-zu bir-</i>
<i>bir</i> | 25. of a distant country has scat-
tered the people of thy land. |
| 26. [. <i>ma-</i>] <i>tim ruḫ-ti ni-ši</i>
<i>ma-ti-ka ù-sap-pi-iḫ</i> | |
| 27. <i>ki su- mu-un-se- se</i> | 27. . . . the habitation he caused to
lament. |
| 28. <i>ma-ḫa-zu ù-šad-me-im</i> | |
| 29. <i>bir- bir</i> | 29. he has scattered. |
| 30. <i>ù-sap-pi-iḫ</i> | |

Rev.

- | | |
|---|--|
| 1. [<i>ilu marduk bēl bābili</i>] <i>ik- ri- bi</i> | 1. [May Marduk lord of Babylon]
intercession (speak). |
| 2. [<i>ᵈ pap- nun- an-</i>] <i>ki-ge a-ra-zu</i> | 2. [May Zarpanit] a prayer (utter). |
| 3. <i>ilu zar-pa- ni-tum teṣ-li-ti</i> | |
| 4. [<i>ᵈ mu-ši-</i>] <i>ib-ba-sà-a zūr-zūr</i> ¹ | 4. May Nebo intercession (speak). |
| 5. [<i>ilu na- bi-um ik-ri- bi</i> | |
| 6. [<i>dumu-sag ᵈ uras-a a-ra-zu</i> | 6. May the firstborn daughter of
Ninib a prayer (speak). |
| 7. [<i>mar-tum reš-ti-tum ilu uraš-a tes-</i>
<i>li-ti</i> | |
| 8. <i>nin-zi-dé gašan gù-ur-a-sig-ga-ge</i>
<i>zūr- zūr</i> ² | 8. May the righteous princess interces-
sion (utter). |
| 9. <i>ru-ba-tum kit-tum ilu taš-me-tum</i>
<i>ik-ri-bi</i> | |
| 10. <i>nin-gu-la gaš-an-mu ᵈ na-na-a a-ra-</i>
<i>zu</i> | 10. May the great princess, my lady
Nana, a prayer utter. |
| 11. <i>ru-ba-tum rabí-tum be-el-tum</i>
<i>ilu na-na-a tes-li-ti</i> | |

1. Reading uncertain, v. *Sum. Gram.* 259.
2. Vide SBP. 258 n. 6.

- | | |
|--|---|
| 12. <i>aa ugu¹ zu² en-ki³ nin-ki zur-ur</i> | 12. May the father, thy begetter, lord
and mistress of the earth, inter-
cession (utter). |
| 13. <i>a bu a lid ka du Enki du Ninki
ik-ri-bi</i> | |
| 14. <i>nitlam kenag zu ama gal⁴ nin-lil
a-ra zu</i> | 14. May thy beloved spouse, the great
mother Ninkil, a prayer (utter). |
| 15. <i>hi-ir-tum na-ram-ta ka um-mu
rabi-tum⁵ ninlil tes-le-ti</i> | |
| 16. <i>sukkal mah zu gal-ukkin³ nusk-
ge zur-zur</i> | 16. May thy great messenger, the
herald Nusk, intercession (speak). |
| 17. <i>[sukkallika širu mu-ut-te⁴ ir⁴
du nusk ik-ri-bi</i> | |
| 18. <i>[i-dé-zi bar-mu-un-si-ib] dé-ra-ab-
bi</i> | 18. "Behold me faithfully", may he say
to thee. |
| 19. <i>[kinis napolisinni] lik-bu-ka</i> | |
| 20. <i>gû-zu-zi gur-mu-un-si-ib] dé-ra-
ab-bi</i> | 20. "Turn thy neck unto me faithfully",
etc. |
| 21. <i>[kisadka kinis³ suhiranni] lik-bu-
ka</i> | |
| 22. <i>[šag-zu dé-en-na-tuq-mal] dé-ra-ab-
bi</i> | 22. "Thy heart repose", etc. |
| 23. <i>[libba ka linûh] lik-bu-ka</i> | |
| 24. <i>[bar-zu dé-en-na-sed-dé] dé-ra-ab-
bi</i> | 24. "Thy soul be at rest", etc. |
| 25. <i>kabattaka lipsah] lik-bu-ka</i> | |
| 26. <i>[šag-zu šag-ama tu-ud-da-gim] ki
ha-ma-gi-gi</i> | 26. Thy heart like the heart of a beget-
ting mother, return to its place. |
| 27. <i>[libbaka kima lib ummi alit]-tum
aš-ri-su [litûr]</i> | |

1. For the reading of MU as ugu = alidu, v. PSBA. 1911, p. 85, l. 25. u-gu-a-ni = alitta-sa.

2. Enlil is here regarded as an emanation of "Father-Mother-Earth", an incarnation of the male and female productive principles. These form the first two *father-mother* names of Enlil in CT. 24,3, 29-4,27 and 24,21, 62-83, an anterior and theological form, from whom Enlil, the father, is clearly distinguished 24,5,37 ff.

3. Read *kingal*, S^b 127. The variant texts have DI for ZU, i.e., *ša-gal-ukkin*, SBH. 132,46 ; K. 193 rev. 31 ; CRAIG, RT. 20,30.

4. The ordinary I² form of 𒊕𒌷 is *mutta'ir* (KING, *Magic*, 6,20) for *muûta'ir*.

5. No. 193,5 has *rîšu*, 'head'.

refrains in SBH. No. 20 agree closely with those of our series. Note also that SBH. No. 20 does not belong to a series. With the long liturgical psalm occupying all of tablet six compare No. 208, which is also an *ersemma* from an Eridu series.

Tablet IV (SBH. 28). Obv.

1. <i>am-gal ù-na gub-ba</i> <i>gig-ga ba-me</i>	1. The great wild ox, who stands aloft? pondered thereon in sorrow.
2. <i>ri-i-mu ra]-bu-u sa sa-his? i-za-a-zu mar-ši-is id-bu? -bu-us?</i>	3. Upon the Beneficent city the great wild ox, who stands aloft? pondered in sorrow.
3. <i>urù-ši-ib-ba am-gal ù-na gub-ba</i> <i>gig</i>	4. Upon Esmah the great wild ox, etc.
4. <i>es-mah¹ am-gal ù-na gub-ba</i> <i>gig</i>	5. Upon the chamber of psalmody, etc.
5. <i>és-sir am-gal ù-na gub-ba</i> <i>gig</i>	6. Upon Shubaru the great wild ox, etc.
6. <i>habur-(ki)² am-gal ù-na gub-ba</i> <i>gig</i>	7. Upon Babylon, etc.
7. <i>[tin-]tir-(ki) am-gal ù-na gub-ba</i> <i>gig</i>	8. Upon Esagila, etc.
8. <i>é-sag-ila am-gal ù-na gub-ba</i> <i>gig</i>	

1. Damgalnunna is mother of *és-mah*, IVR. 21^a b rev. 13; ASKT. 117, 14; SBH. 52, 7. In these passages and in the passage above, *es-mah* denotes a shrine in Eridu and connected with the water-cult. Hence the ritual hut in which the incantations of Eridu were performed are called *és-mah* = *bit šèri*, "house of the field", CT. 17, 4, 19 and ASKT. 104, 9 (*uṣurat bit šèri ana sutèsuri*). Since the god Shamash, as a god of purification held an important position in these magic rituals, he has the title¹ *és-mah*, "god of the house in the field", CT. 24, 31, 65; 25, 27, 4; 25, 25, 26. *é és-mah* in ZIMMERN, *Neujahrfest* 140, 2 probably means "ritual house in the plain". ZIMMERN identifies *é-es-mah* with *é-mah*, temple of Ninmah in Babylon, which is not likely.

2. This appears to be the original pronunciation of *A-IĪA-ki*, *IĪA-A-ki* = *subaru*, apparently a quarter of Eridu and has no connection with the land Subartu. *habur* > *sabur* > *subar* (cf. *Sum. Gr.* § 40 b and *ki-gab* = *sa-ba*, CT. XV 11, 18 = ZIM. K. L. No. 2 rev. I 39) may of course not be possible, but the reading *ha-bur* for the signs *IĪA-A* is legitimate. Eridu, and *IĪA-A-ki*, mentioned together, LANGDON, *Drehem* p. 23. A priest consecrated and educated in the cult of Eridu and *A-IĪA-ki*, CT. 16, 6, 239. Also in BA.V 675, 25 *A-IĪA-ki* = *Su'ara*, we have to do either with an Eridu *Īabur* or a mythological *Īabur* (*Šubar* in the lower world. The word may be connected with *hubur*, the stream of salt (?) water which surrounds the world. On the other hand the river *Īabur* in Northern Mesopotamia has probably no connection with the *Īabur* > *Subaru* > *Su'aru* of Eridu. Against ZIMMERN and my previous conclusion in *Drehem* *ibid.*, I now regard any connection between *Subaru* of Eridu and Subartu (never *Subaru*, only gentilic *subarû*, v. UNGNAD, BA.VI pt. 5 p. 19 of the Mitanni as wholly excluded.

- | | |
|--|---|
| 9. [bad-si]-áb-ba [ki] am-gal ù-na gub-
ba gig | 9. Upon Barsippa, etc. |
| 10. [é-zi-] da am-gal ù-na gub-ba gig | 10. Upon Ezida, etc. |
| 11. é-mah- ti-la am-gal ù-na gub-ba
gig | 11. Upon Emahtila, etc. |
| 12. é-temen- an-ki am-gal ù-na gub-ba
gig | 12. Upon Etemenanki, etc. |
| 13. é-dár-an-na am-gal ù-na gub-ba gig | 13. Upon Edaranna, etc. |
| 14. se-ib urú ši-ib-ba-(ki) ba-gul-la-ta
tin-tir-ki ¹ nu-um-me | 14. The brick-walls of the Beneficent
City have been demolished and
<i>Tintir</i> is not. |
| 15. é ^d ·am-an-ki ba-gul-la-ta é-sir nu-
um-me | 15. The temple of Ea has been de-
molished and the house of psalm-
ody is not. |
| 16. é ^d ·asar-lù-dug ba-pi-el-la-ta é-sag-
ila nu-um-me | 16. The temple of Marduk has been
humiliated, Esagila is not. |
| 17. urú ši-ib-ba-(ki) ub-da-tab-tabba
im-kùr-gir gùr-ru-? | 17. The Beneficent City of the four
regions. |
| 18. tin-tir(ki) bi-sù | |

Rev.

- | | |
|--|---|
| 1. ana ri- | |
| 2. kùr-gal | 2. Great mountain. |
| 3. ki-bal [gír?] | 3. The hostile land. |
| 4. ^d ·a-nun-na dingir gal-gal-e-ne [kašu-
mu-ra-an-mar-ri-e-ne] | 4. The Anunnaki and the great gods ²
bow down before thee?] |
| 5. ur-sag á-mah ^d ·en-ki-ge sag-nu-mu-
ni-ib-[gí-a?] | 5. Hero, vast might of Ea, whom none
rival (?). |
| 6. a-a-zu ^d ·en-ki-ge ù-ši-in-gu ³ á-bi
ù-mu-un-da-an-gùr | 6. Thy father Ea may send thee; his
commission may he entrust to thee. |
| 7. a-bu-ka ^{ilu} Ea i-šap-pár-ka ú-ma-
'ir-ka-ma | |
| 8. dúg-ga ^d ·en-ki-ge kal-kalag ù-mu-
un-ši-in-du | By the command of Ea mayest thou
go with esteem. |

1. Since Eridu is mentioned in the first part of the line and a temple of Eridu in the next line, we should naturally refer *tin-tir*-(*ki*) not to Babylon but to some part of Eridu. Note that *tin-tir*-(*ki*) = Babylon (?) occurs in l. 18.

2. i. e., the Igigi.

3. Cf. *gin*, to send, *Sum. Gr.* 216.

9. *ima ki bit^{du} Ea ma^{du} dis tal lak^u*

10. *bar-bi in-äg tuk-a a-ba e-ne-gin*
bäd-bine in-gi nam-täg gä nam-mi
e-dyh

Her suburbs are possessed, who inhabits them.⁹ Her city wall they demolished⁶, and the sin is not absolved.

11 *stg-bi ní ba im-hul hul-e : li hit ta-*
su ina ra-ma-ni-su us-ta-sab-hit

11 Her brick walls of themselves go to ruin.

12. enim abzu im dir-ām⁶ an-sēs : ina
a mat-ap-si i sa kuma ū-pi-e sa-pa-at

12. By the word of the sea, which like a
rain-cloud is obscure.

13. *gis-mes-gim* ? *in-sir-ri* ^{*mus*} _{*mus*} | *a-na*
gis-i-dim-me-sil-e-ne

13. Like a *mesu*-tree she is plucked away, like a root she is extirpated⁶.

14. *ki-ma me-e-su i-na-sa-ah sur-su*
 us ma-rit

15. *id-da nu-me-âm a-mi mu-un-ul-ul :*
una ba-lu na-a-ri a-gu-û it-ta-ki-pa

13. Since the canal is gone the flood overflows.

16. *a-üh-ki nu-me-a ki-a ba-an-gul-la*

16. Since the clay is gone the shore is destroyed.

17. *ina ba-lu la-a-i-ra-a-nu⁷ kib-ri*
 û-tab-ba-bi-bit (sic!)⁸

1. REISNER'S copy *na-* BAR *ta-lak-UD* (sic!).

2. Transcription and translation wholly uncertain.

3. Uncertain, $gi < gil$ (?).

4. The text has *ám-im-dir* (!).

3. Jensen first suggested the meaning "dark, obscure" for the verb *sapû* (KB.VI 355), rendered by "thick" in DELITZSCH, HW.678 and MUSS-ARNOLT 1079. This meaning is evident from the fact that the Sumerian verb *sus*, related to *sés*, also means "be dark, shrouded in darkness": cf. *e-ne-em-mâ-ni gakkul-âm-ma al-sus* = *amatsu kakkullu katimtu*, "his word is shrouded in mystery like a flask", SBP.42.60. See especially BOISSIER, *Choir* 171,9, *summa nûru ša ina gizilli nasû sa-pu*, "If a light which one carries upon a torch goes out (?) or smokes and becomes dark?".

6. The transcription and translation are conjectural. One may read *us-ma-riṭ* (*lak*, *sid*). The subject I take to be *ālu* "city". For *marāṭu*, rub, polish, see ZIM. Rt. p. 150, 15. *marṭak*, I am become bald, HARPER, Lett. 348, 9; *muttutu am-ma-riṭ*, "I am made bald on the forehead", VR. 47 b 32. Here KÜCHLER, *Med.* 10.61, *ina ubanika tumarraṭ*, "with thy finger thou shalt rub (him)". Probably connected with *marāḫu*, rub, polish, BA. II.636, 12.27.31; KÜCHLER, *Med.* 10.55; K. 203.13 (in *Bab.* III 220).

7. *lāirānu*, a derivative of *liru*, spit, slime, Heb. Syr. Arab. لير. See on this passage, HOMMEL *Grundriss* 254, and HOLMA, *Körperteile* 8.

8. Cf. *utatabbit*, SBH. 6, 8; $\text{II}^2/2$ of *abātu*.

18. *umun-e urú-ni-a na-am-ši-ib-baan-tar-ri* 18. The lord who decreed a good fate for his city.
 19. *be-lu ša āli-šu šim-tu ʔa-ab-bi*
 (sic!) *i-še-mu*

20. *nis-ḫi ribu-u en-zu sá-mar-mar nu-al-tíl a-na zamar nišḫi giṭṭi*
 21. *Bél-apil-iddin apil ša Ea-balaṭ-su-iḫbī apil Nannar-ibni : ʔatā*
 22. *Ea-balaṭ-su-iḫbī māri-su kalú šihru ili-šu¹ Bābili arah atar addar ūmu 10 šattu 200 + [? -kam An-ti-'-uk-ku-su] šarri².*

Fourth extract of "The knowing lord, the giver of counsel", not finished. To be chanted. Long-tablet belonging to Belapiliddin, son of Eabalatsuikbi, son of Nannaribni. Written by the hands of Eabalatsuikbi his son, the inferior psalmist of his god³. At Babylon on the tenth of intercalary Adar, in the 200 + ? year (of the era of Seleucus); Antiochus was king.

Tablet V (K. 5160 Obv. = BA.X pt. 1 p. 75).

Rev.

-
 2.mùš(?) *azag bar-ra dú-a* 2. of pure appearance whose body seemly.....
 3.du ?⁴ *zi-mu el-lu-tum⁵ ša zu-mur-šu, as (?) -[miš....*
 4. *giš-tir giš-šim erin-na dúg-e-ne KA- KA....* 4. He who in the forest of odorous cedars *shouts* with joyful song.
 5. *ša ina ʔiš-ti ri-ki e-ri-ni im-me-el-lu⁶ ina ʔa-[bi-bi]*

1. *dingir-šu-kam* a mixture of Semitic and Sumerian.

2. REISNER gives 200 +. In this case we must assume a simple date of the Seleucidian era, and the name of a king whose reign falls between 106—85 B. C., for the scribe Eabalatsuikbi appears on other tablets only in this period. I have supplied Antiochus Cyzicenus 116-95.

3. i. e., Marduk.

4. MEEK, *ḫar-ra-du*.

5. The word *zi-mu* is often construed as a mas. plural.

6. *malālu* is given the meaning, "enjoy oneself," by DELITZSCH, HW. 413 b. Also ZIMMERN, *Neujahrfest* 133, translates CT.15.44,28, "The eunuchs who upon the threshold *i-ma-li-lu*, sport." The root is connected with Hebrew מָלַל, Arabic *malila*.

- | | |
|---|---|
| <p>6. <i>me abzu su-el-la gub-ba su-luh kar-</i>
<i>kar gub-ba</i></p> <p>7. <i>me zi-de-es¹ bar-ra he-du tin-tir-</i>
<i>ki dul-la-bi</i></p> <p>8. <i>sa par-si ki-nu-tim ana nap-lu-</i>
<i>si as-mu su-lul ba-ab-ilani</i></p> <p>9. <i>ur-sag sag-è mah tin-tir- ki u-du-da</i>
<i>gub-ba</i></p> <p>10. <i>kar-ra-du a-sa-ri-du si-i ru sa ina</i>
<i>ba-bi-lim ana tab-ra-ti izza-zu</i></p> <p>11. <i>elim-ma dug-li sig² abzu sag-ga³ è-</i>
<i>sag-il-la gub-ba</i></p> <p>12. <i>kab-tu sa ina è-sag-ila ki-rib ap-</i>
<i>si-i el-li ku-uz-ba ma-lu-u</i></p> <p>13. <i>gud (?) a-gur-ra sù zagin sù- sù</i></p> | <p>6. He who to make clean the ordinances
of the sea, stands, to <i>make holy</i>
the hand washings, stands.</p> <p>7. He who is worthy to look upon the
true ordinances, stands, protec-
tion of Babylon</p> <p>9. Heroic one, mighty leader, who in
Babylon stands as object of admi-
ration.</p> <p>11. The honored, full of luxuriant
strength, who at the clean sea of
Esagila, stands⁴.</p> <p>13. Strong one (?) who is huge in
strength, who is bearded with a
bright beard.</p> |
|---|---|

skelter, dance; the Heb. and Syr. מַלֵּל *mallel*, speak, is probably ultimately the same root, v. NÖLDEKE ZDMG. 57, 413. The meaning "speak, sing," is seen in the word *malilu*, "flute". Heb. and Arabic preterite in *a* but Bab. *i* seen in MEISSNER, fragment of Gilgamesh Epic II 9, *sur u me-li-il* (imperative), "dance and play." CT. 16, 44, 101, the evil spirits on the mountain of sunrise *im-ma-ni-di-es* = *immalillu*: since *di* means both "speak", and "go", one can be in doubt here, but line 99 has *iltanas-sumu*, "they run," and line 103 *ittanahlalu* "they slink away", hence the verb has the sense "they shelter". In a dream a man sees a bow *hasu* which *im-me-lil*, BOISSIER, *Choir* II, 10. BOISSIER finds here a Semitic root מִיֵּל to rub, but its existence is doubtful, and the form is passive, which excludes his rendering, "If he rub a bow". The meaning is perhaps, "If the bow dance about". The Sumerian of our passage *dug* favours a meaning, "shout, speak".

7. For the restoration, cf. CRAIG RT. 56, 17, Marduk *ha-bi-bi*, "the shouting", prs. part.

1. *es* employed as a plural of nouns is irregular, v. § 129.

2. See *Sum. Gr.* 238.

3. *sag* var. of *ság* = *damku*, v. *Sum. Gr.* 235. The Semitic translator gives two versions of *sag*, viz. *kirib* and *ellu* !

4. So the Sumerian line.

- | | |
|--|---|
| 14. <i>ša e-mu-ki pu-un-gu-lu zik-na el-</i>
<i>li-tam zak-nu</i> ¹ | |
| 15. <i>[sib?]dumu nun abzu šita-na</i> ² <i>dun</i> ³
<i>gal-zu</i> | 15. Lord, son of the prince of the sea,
who understands the digging of
water-sources. |
| 16. <i>[be ?]lum ma-ar ru-bi-e sa ap-si-i</i>
<i>pi-tu-u be-ra-tim</i> | [About half of this column, ending tablet
5, is lost] |
| 17. <i>am-šu-sal-sal-la</i> | |
| 18. <i>du-šú tu-ud-da</i> | |
| 19. <i>as-mu</i> | |

Tablet VI¹. Obv.

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|--|--|
| 1. <i>[u-mu nam-mu-]un-šub-bi-en u-</i>
<i>mu nam-mu-un-šub-bi-en</i> | 1. Oh lord, not shalt thou cast me down;
oh lord, not shalt thou cast me
down. |
| 2. <i>[be-lum la ta-]nam-da-an-ni be-lum</i>
<i>la ta-nam-da-an-ni</i> | |
| 3. <i>[umun</i> ^d <i>]am-an-ki nam-mu-un-šub-</i>
<i>bi-en</i> | 3. Oh lord, Divine Ram of Heaven and
Earth, not shalt thou cast me
down. |
| 4. <i>[umun]</i> ^d <i>asar-lù-dug nam</i> | 4. Oh lord Marduk, not etc. |
| 5. <i>[umun]</i> ^d <i>en-bi-lu-lu nam</i> | 5. Oh lord Enbilulu, not etc. |
| 6. <i>[ur-]sag</i> ^d <i>mu-ši-ib-ba-sà-a nam</i> | 6. Champion, Named with Good Name,
not etc. |
| 7. <i>[umun]</i> ^d <i>sá-kud-mah-am nam</i> | 7. Oh lord, Great Judge ⁶ , not etc. |
| 8. <i>umun tin-tir-(ki) nam</i> | 8. Oh lord of Babylon, not etc. |
| 9. <i>umun é-sag-il-la nam</i> | 9. Oh lord of Esagila, not etc. |
| 10. <i>umun bad-si-ab-ba-(ki)</i> ⁵ <i>nam</i> | 10. Oh lord of Barsippa, not etc. |

1. This description applies also to Shamash, SBP.64,28, and Sin IV R. 9 a 10. A more correct translation of *zagin* is *uknu*.

2. The complement *na* indicates that the original value of 𒀭𒀠 was *šitan*.

3. *dun*, dig, open a water-source, v. *Sum. Gr.* 211 *dun* 2.

4. Obv. = MEEK pl. 76 restored from K.4630 + 10205.

5. Here begins K.5160, rev. I. With lines 4-14 cf. SBH.41,5-19.

6. *ilu*Sakudmaham is ordinarily a title of Ninuraš of Isin, a solar deity, consort of Gula of Isin, SBP.174,44; 228,23, and not to be confused with Shamash of Sippar, as I have done in my previous editions. The title *sakud-mah* = *dajanu širu* is also employed of Shamash of Sippar, as in VAB.IV 164,1, since both are solar

11. <i>umun e-zi-da nam</i>	11. Oh lord of Ezida, not, etc.
12. <i>umun e-mah-ti-la nam</i>	12. Oh lord of Emahitila, not, etc.
13. <i>umun e-te-me-an-ki nam</i>	13. Oh lord of Etemeanki, not, etc.
14. <i>umun e-dar-an-na nam</i>	14. Oh lord of Edaranna, not, etc.

Priest

15. <i>mu-lu er-mar-ra gin nam</i>	15. He that renders petition am I ¹
16. <i>sa-kin tak²-ri-bi ana-ku³</i>	Thou wilt not cast me down.
17. <i>mu-lu zur-zur-ra gin nam</i>	17. One of prayer I am. Thou, etc.
18. <i>sa ik-ri-bi ana-ku</i>	
19. <i>mu-lu a-ra-zu gin nam</i>	19. One of intercession I am. Thou, etc.
20. <i>sa te-es-li-ti⁴ ana-ku</i>	

Penitent.

21. <i>a-a tu-ud-da gin nam</i>	21. A father who has begotten I am ⁵ .
	Thou wilt not cast me down.
22. <i>a-bi a-li-di⁶ ana-ku</i>	
23. <i>li tukundi⁷ tug-mal nam</i>	23. Soon repose! Thou wilt not, etc.
24. <i>a-di sur-ri nu-ha</i>	

deities, and as gods of light they become patrons of justice. Evidently a close connection existed between this deity and Marduk, for the tablet SBH. No. 30 contains two penitential hymns, one to Sakud and one to Marduk. That ⁴Sakud and ⁴Sakudmah are identical is proven by SBH. 57,1 *sa-kud* and 57,3 *sa-kud-mah*. Titles of this solar Ninuraš of Isin as *Sakud* in CT. 25,16 ff. and 24,38. In the passage above [as in SBH. 41,11] he is probably identified with Marduk. His temple at Isin is Erab-riri, where he also held the title En-nu-gi, PSBA. 1900,362,9. *sa-kud* is the original of the form Sakkut, a title of Ninuraš which appears in Hebrew, Amos 5.26, as *sikkūth*, i. e. Mars, along with Kijjūn = Bab. *kajamānu*, the name of Saturn, star of Nergal.

1. Var. *tāk*.

2. K. 5160 gives an alternative *sa tāk-rib-ti sa-kin-ti ana-ku*. The passive participle *šakīnu* is otherwise unknown; cf. SBH. 58,43.

3. Var. "I am one of homage rendered."

4. Var. *tes-li-tim*.

5. It is unusual to find individual circumstances of this kind appearing in the public litanies. The "I" of these services usually stands for the whole congregation.

6. Var. *a-bu a-li-du*.

7. Var. adds *-bi*.

- | | |
|---|---|
| 25. <i>me-na¹ ù-mu-un be²-gi-en nam</i> | 25. How long ¹ oh lord of righteousness(?) Thou wilt not, etc. |
| 26. <i>a-di ma-ti be-el ki-na-a-ti³</i> | |
| 27. <i>ib-si me-na-šú nam</i>
<i>ma-ši a-di ma-ti</i> | 27. It is enough; how long? Thou, etc. |
| 28. <i>nam-mu-un-sub-bi-en e-ne-ra ga-</i>
<i>an-[na-ab-dúg]</i> | 28. "Thou wilt not reject me", unto him I will say. |
| 29. <i>la ta-na-da-an-ni ana ša-a-šu lu-</i>
<i>[uk-bi</i> | |
| 30. <i>sir-ri nu-ti-li ba-ni-[ib gaz?]</i> | 30. Sighing without end has [brought me low.] |
| 31. <i>ši-ri-iḥ la ka-te-e ur-[ri-da-an-ni?]</i> | |
| 32. <i>er sig-gan nu-di ba-ni-[-ib. . . .]</i> | 32. Weeping without <i>diminishing</i> |
| 33. <i>bi-ki-ti la ku-us-su-pi (?)</i> | |
-

Rev.

- | | |
|---|--|
| 1. <i>[i-] dé- [zid bar-mu-un-ši-ib dé-ra-</i>
<i>ab-]bi</i> | 1. "Behold me faithfully", I will say to thee. |
| 2. <i>ki-niš [nap-lis-an-ni lu-uk-bi-]ka</i> | |

Priest.

- | | |
|--|--|
| 3. <i>gú-zu [zid gur-mu-un-ši-ib dé]</i> | 3. "Turn thy neck unto him in faithfulness", I will say to thee. |
| 4. <i>ri-ši-[ka ki-niš suḥḥir-šu lu-uk-</i>
<i>bi-]ka</i> | |
| 5. <i>šag-zu dé-[en-na-túg-e dé]</i> | 5. "May thy heart repose", I will say to thee. |
| 6. <i>bar-zu dé-[en-na-túg-e dé]</i> | 6. "May thy mind repose", I will say to thee. |

1. V. Sum. Gr. p. 177; cf. SBP. 288,11; *me-nam*, ZIM. K. L., 2 b 23.

2. Var. *bi*.

3. Cf. No. 194 rev. 25. The abstract prefix *bi* is known to me only in this passage; we expect *nig-gi-en*, cf. § 149. *kīnati* a plural with abstract force, from *kittu*, v. BROCKELMANN, *Vergleichende Grammatik*, § 228 a. See also Ham. Code IV 53; perhaps also VAB. IV 172,40.

4. K. 5160 has a gloss *ia-ti* for *adi mati*, probably formed as a fem. to the interrogative adverb *iau* where? Br. 10367; SBH. 106,68 (wrongly interpreted in *Sum. Gr.* p. 111).

7. <i>sag zu sag ama-tu-ud da gum ki bi su ha ma gi gi</i>	7. Thy heart like the heart of a beget- ting-mother may return to its place.
8. <i>ama tu-ud da a a tu-ud da gum ki bi su ha¹</i>	8. As a begetting mother, as a beget- ting-father, to its place may it return.
9. <i>er-sem-ma |¹ asar|-lù-dug-ge</i>	9. Psalm on the flute to Marduk.
10. <i>er-sem-ma |en-zu| sâ-mar-mar</i>	10. Psalm on the flute for the series. ⁶ Knowing lord, giver of counsel.
11. <i>umun se-ir-ma-al-la an-ki a- ba ta- zu mu-un-zu</i>	11. Oh lord, glorified in heaven and earth, who comprehends thy form?
12. <i>sissu nis-hu en-zu sâ-mar-mar al-til</i>	12. Sixth extract of, "The knowing lord, giver of counsel". It is the end.
13. <i>kima labiri-su sa-tir-ma ba-a-ri</i>	13. Like the original it has been writ- ten and collated.
14. <i>ê-gal ilu asur-bani-apli sar kissati sar mat assur-(ki</i>	14. Palace of Asurbanipal, king of domi- nions, king of Assyria,
15. <i>mar ilu asur-aḫi-iddina sar kissati sar mat assur-(ki.</i>	15. son of Asarhaddon, king of domi- nions, king of Assyria,
16. <i>liplipi ilu Sin-aḫê-erib sar kissati sar mat aššur-(ki)</i>	16. grandson of Senecherib, king of dominions, king of Assyria,
17. <i>|sa| a-na ilu Marduk ilat Zar-pa-ni- tum tak-lu</i>	17. who puts his trust in Marduk and Zarpanit,
18. <i>nir-gal-zu nu-ri ilu nahu sa dup- sarrûti</i>	18. the wise, light of Nebo of letters.

The *ersemma* of this series (which is unusually long, occupying all of the sixth tablet) is so clearly the expression of the religious feelings of an individual, that it should really be called an *er-šag-tùg-mal*, or private penitential psalm. No doubt this psalm was employed as a private psalm to Marduk and later as the public intercession for the end of this Marduk series. Two penitential psalms, one to Sakud and one to Marduk, have been transcribed on a single tablet SBH. No. 30, and are so closely related to the liturgical psalm of this series that I have added them to this volume as No. 211.

1. For restorations see SBP. 258 and SBH. 59.

CCXI

PENITENTIAL PSALMS TO SAKKUT
AND MARDUK¹

(SBH. No. 30.

Obv.

1. <i>me-e sá-kud-ta</i>	<i>me-e sá-kud-ta</i>	1. I to the Judge, I to the Judge (will pray).
2. <i>ana-ku ana da-iā-ni ana-ku ana da-iā-ni</i>		
3. <i>me-e^d sá-kud-mah</i>	<i>me-e</i>	3. I to the lord, mighty Judge, etc.
4. <i>ana-ku ana be-lum da-iā-ni ši-rī</i>		
	¶	
5. <i>me-e umun é-rab-ri-ri</i>	<i>me-e</i>	5. I to the lord of Erabriri, etc.
6. <i>ana-ku ana be-lum é-rab-ri-ri²</i>	¶	
7. <i>me-e umun é-gal-mah</i>	<i>me-e</i>	7. I to the lord of Egalmah, etc.
8. <i>ana-ku ana be-lum é-galmah</i>	¶	
9. <i>me-e umun tin-tir-(ki)</i>	<i>me-e</i>	9. I to the lord of Babylon, etc.
10. <i>ana-ku ana be-lum bāb-ilāni</i>	¶	
11. <i>me-e umun é-sag-il-la</i>	<i>me-e</i>	11. I to the lord of Esagila, etc.
12. <i>ana-ku ana be-lum e-sagila</i>	¶	
13. <i>me-e umun kiš-(ki)</i>	<i>me-e</i>	13. I to the lord of Kish, etc.
14. <i>ana-ku ana be-lum ki-ši</i>	¶	
15. <i>me-e umun é-kišib-ba</i>	<i>me-e³</i>	15. I unto the lord of Ekišibba, etc.
16. <i>ana-ku ana é-kišibba</i>	¶	
17. <i>me-e umun é-me-te-ur-sag</i>	<i>me-e</i>	17. I unto the lord of Emeteursag, etc.
18. <i>ana-ku ana be-lum é-mete-ursag</i>	¶	

1. Translated by JASTROW, *Religion* II 84 f., who correctly identified Sakud with the god of Isin.

2. Probably the chapel of Sakud and Gula in the temple Egalmah at Isin.

3. Chapel of Zamama in Emetenursag, v. VAB.IV, 185.

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|--|--|
| 19. <i>me-e umun é-u-nir-ki-dur mah¹</i>
<i>me-e</i> | 19. I unto the lord of Eumukidurmah,
etc. |
| 20. <i>ana-ku ana be-lum é-unir-kidur-</i>
<i>mah</i> ¶ | |
| 21. <i>me-e umun é-ka-azag-ga me-e</i> | 21. I unto the lord of Ekazagga, etc. |
| 22. <i>ana-ku ana be-lum é-ka-azag</i> ¶ | |
| 23. <i>me-e umun é-gù-du-a-(ki) me-e</i> | 23. I unto the lord of the temple of
Cutha, etc. |
| 24. <i>ana-ku ana be-lum é-gù-du-a-(ki)</i>
¶ | |
| 25. <i>me-e umun é-mes-lam me-e</i> | 25. I unto the lord of E-meslam, etc. |
| 26. <i>ana-ku ana be-lum é-meslam</i> | |
| 27. <i>me-e umun á-[dil-bad- (ki)] me-e</i> | 27. I unto the lord of Dilbat ² , etc. |
| 28. <i>ana-ku ana be-lum [dil-bad- (ki)]</i>
¶ | |
| 29. <i>me-e umun é-i-bé³-a-nu-um me-e</i> | 29. I unto the lord of E-ibe-Anu, etc. |
| 30. <i>ana-ku ana be-lum é-ibe-Anu</i> ¶ | |
| 31. <i>á-sá-kud e-ne-em se-ga-ge me-e</i> | 31. Unto the Judge whose word is
beneficent, etc. |
| 32. <i>ana da-jā-ni sa ma-ag-rat a-mat-</i>
<i>su</i> ¶ | |
| 33. <i>á-sá-kud kùr-kùr nigin-na me-e</i> | 33. Unto the Judge of all lands I (will
pray). |
| 34. <i>ana da-jā-ni sa nap-ḥar mātāti</i> ¶ | |

Priest.

- | | |
|--|--|
| 35. <i>er-im-sés-sés i-si³ nu-gà-gà</i> | 35. He weeps and ceases not to begin
again. |
| 36. <i>i-bak-ki it-ḥu-sa⁴ ul i-kal-la</i> | |

1. Ziggurat of Kish, BR. 9358. The sign *nir* is replaced by *úr* in SBH. 40, 13 and 36, 17, but *nir* is correct, see the date formula of the 22nd year of Samsuiluna "Ziggurat of the mighty abode".

2. i. e., *Uraša* a form of Nin-uraša at Dilbat.

3. So traces by REISNER.

4. I² of *aḥāzu*. The form is omitted in the lexicons; cf. IV R. 27 a 38. The Sem. translation is not literal.

Penitent.

37. *ı-dé-mu er-ra in-si-si- gi (?)* 37. My eyes fill with tears.
 38. *i-ni-ia bi-ki-tum u-ma-al-la*¹
 39. *ki-nad gig-u-na-ge a-se-ir sig-ga* 39. In repose at the darkest² hour of
 night, sighing fills me.
 40. *ina ma-ka-al mu-si ta-ni-hi u-*
mal-la-an-ni
 41. *er-ra a-se-ir-ra : bi-ki-tim u ta-ni-* 41. Weeping and sighing have brought
*hi : mu-ni-ib-sa*³ : *uš-ḥar-ar-an-*
ni : si me to silence.

Priest.

42. *mu-lu er-mar-ra gin gú-zu [gur]-* 42. He that renders petition am I; turn
mu-un-ši-ib thy neck unto him.
 43. *ša tak-rib-tum ša-kin-tum ub-lak-*
*ku*⁴ *ki-šad-ka su-uḥ-ḥi-ir-šu*
 44. *mu-lu zūr-rūr-ra gin i-dé-zid bar-* 44. He that renders prayer am I : faith-
mu-un-ši-ib fully behold him.
 45. *ša ik-ri-bi ub-lak-ku ki-niš nap-li-*
is-su
 46. *mu-lu a-ra-zu gin gú-zu [gur]-mu-* 46. He that renders intercession am I;
un-ši-ib turn thy neck unto him.
 47. *ša tes-li-tim ub-lak-ku ki-šad-ka su-*
uḥ-ḥi-ir-šu
 48. *[dīm-me-ir-mu mu-lu zūr-] zūr-ra-* 48. May my god, lord of prayer, prayer
ge zūr-zūr dé-ra-ab-bi to thee speak.
 49. *[i-lu bēl ik-ri-]bi ik-ri-bi liḫ-bi-ka*⁵
 50. *[ama*^d *innini-mu mu-lu a-ra-zu-]* 50. May mother Innini, lady of inter-
ge a-ra-zu dé-ra-ab-bi cession, to thee intercession speak.
 51. *[ummu ištarti-ia bēlit tesliti]*
tes-lit-tam liḫ-bi-ka

1. Piel of inner condition, v. BROCKELMANN, op. cit., p. 509.

2. *šat mûši*. Note *u-na* a noun from *ana* with *u* prefix : “ height, hour of greatest darkness.” Material reasons also favour this interpretation of *sat*, v. VAB. IV, 56.

3. Sic ! read *si*?

4. Sic ! The scribe has read *tum* for *gin* and renders, “ As for him who brings thee petition submitted ”. Here the official psalmist begins the intercession.

5. Cf. ASKT. 123, 7; 121, 3 and SBP. 258, 9.

52. *en-lil zūr-zūr dé : ik-ri-bi lib-bi-ka* 52. Enlil may prayer to thee speak

Rev.

- | | | | |
|---|---|---|--|
| 1 | <i>a-ra-zu dé-ra-ab-bi</i> | 1 | intercession may speak to thee |
| 2 | <i>tes-lit-tam lib-bi-ka</i> | | |
| 3 | <i>sa é- : zūr-zūr dé</i> | 3 | of the temple.... prayer may speak to thee. |
| 4 | <i>*pap-sukal : a-ra-zu dé</i> | 4 | of Papsukal may speak intercession to thee. |
| 5 | <i>sag-zu dé-im-tūg-mal : lib-ba-ka \| li-nu-uh : bar-zu dé-im-sed- : ka-bat-ta-ku lip-sa-hu : -dé</i> | 5 | May thy heart repose, thy mind be at rest. |
| 6 | <i>sag-zu sag ama-tu- \| da-gim ki-bi-sū ha-ma-gi-gi</i> | 6 | May thy heart like the heart of a begetting-mother return to its place. |
| 7 | <i>libbaka kima lib um- \| mua-lit-tu ana aš-ri-šu li-tūr</i> | | |
| 8 | <i>ama tu-da a-a tu-da-gim ki-bi-sū ha-ma-gi-gi</i> | 8 | Like a begetting-mother and a begetting-father may it return to its place. |
| 9 | <i>[kima ummi a- \| lit-tu u a-bi a-li-du ana aš-ri-šu li-tūr</i> | | |

*[er-sag]-tūg-mal *sá-kud-kam*

A penitential prayer to Sakkut.

- | | | | |
|-----|---|-----|--|
| 13. | <i>[a-ra-zu] zūr-zūr-ra-ta sag-bi dé-in-sed-dé</i> | 13. | With intercession and prayer I will appease his heart. |
| 14. | <i>[ina tak-rib-]tum u te-is-li-tum lib-ba-šu ū-na-aḥ</i> | | |
| 15. | <i>[ur-sag] *asar-lù-dug umun dìm-me-ir-e-ne gín</i> | 15. | Heroic (?) Marduk, lord of the gods art thou. |
| 16. | <i>[ḫar-ra-] *du ilu Marduk be-lu ilāni at-ta</i> | | |
-

17. *za-da | nu-me-a a-ba ka-áš-mu-un-
bar-ra* 17. Without thee who renders decision ?
18. *ina ba-lu | ka-a-tum¹ man-nu pur-
ša-a i-pār-ra-as*
19. *|umun-mu ? | gú-zu mu-un-ši-in-gi²* 19. Oh my lord (?) turn thy neck unto
him, faithfully behold him.
20. *[bêli ? kišad-ka] suḫḫir-šu ki-niš
nap-li-is-su*
21. *[sag-zu dé-en-sed-dé³ E + SAL
tuk-ba-ne* 21. May thy heart be at rest; have
mercy upon him.
22. *[libbi-ka linúḫ] ri-e-mu ri-ši-šu*
23. *[...] i-dé-zid⁴ bar-mu
-un-ši-ib* 23. Him in faithfully behold.
24. *..... ḫa-za-ti ki-niš nap-li-su*
25. *[ḫúl-bi im-mi- | in-ḫúl a-dim⁵ mu-un
lal-e* 25. As for him whom *devsatation* has
overthrown, whom uncanny
powers have laid low,
26. *[šulputu]⁶ ú-šal-pi-tu di-mi-ta
[ukanni-su]⁷*
27. *[bar-zu] mu-un-mà-mà á(?) -za
ba- ta è* 27. Whom thy hater with *afflicted*,
who from thy (protecting) hand
has wandered,
28. *[ša] za-'ru-ku ina idi-[ka]
ú-ṣu-[u]*
29. *[bar] lù erim ḫúl-bi [gid-] mu-
un* 29. The hater, evil and hostile, pluck
out.
30. *[za-i-ra-] a-nu lim-nu u aḫ-bi u-suḫ*
31. *... ... uku-bi sá-ba-ab* 31. Him among his people make
prosperous.
32. *..... ni-ši-šu šul-lim*

1. See MEISSNER, *Assyrische Grammatik* § 28 b 2. UNGNAD, *Babyl.-Assyr. Gram-
matik* § 56. *balu* is generally construed with the possessive pronouns.

2. The imperative form should be *gi-mu-un-ši-in*, cf. ASKT. 122, 18.

3. Uncertain ? cf. IV R. 54 a 38. See also JASTROW II 97.

4. Text *zu* !

5. Cf. ASKT. 75, 4 *a-dim* (*e-ḫi-me*) (= *ki-i*), so, in this way. The Sumerian in this
passage possibly to be pronounced *eṭim* = *eṭimmu*, syn. of *dimetu*.

6. Restorations are doubtful.

7. Cf. CT. 17, 29, 22.

33. *lū erim a-ir su kur-ra ta mu* 34. *The wicked man who brings thee*
un-gi¹ trouble from the land turn away
34. *amelu raqqu mussu² is ka ina*
matu³ te-ir
35. *nam nir-re sa kur-kur-ra hen-ti* 35. *And I will extol thy lordship among*
the lands
36. *be lu ut-te ka ina ma ta a ti*
lut ta ul
37. *dim-me ir-mu mu lu zur-zur-ra* 37. *See obv. 48*
ge zur zur-ra de-ra ab-bi
38. *ama⁴ innini mu mu lu a-ra-zu* 38. *See obv. 50*
a-ra-zu
39. *amurre mu lu har-sag-gà-ge zur-* 39. *May Adad lord of the mountains, a*
zur-ra prayer to thee speak.
40. *gu-bar-ra gasan gu-edin-na-ge a-* 40. *May Gubarra⁵ lady of the hills, in-*
ra-zu tercession to thee speak.
41. *am⁶ an-ki am uru-ši-ib-ba-ge zur-* 41. *May the Ram of Heaven and Earth,*
zur-ra ram of the Beneficent City⁷, a
prayer to thee speak.
42. *ama es-mah dam-gal-nun-na-ge* 42. *May the mother of the vast abode,*
a-ra-zu Far-famed spouse of the Prince⁸,
intercession to thee speak.
43. *sal-dumu dam kenag-zu pap-nun-* 43. *May the daughter, thy beloved*
an-ki-ge a-ra-zu spouse Zarpanit, a prayer to thee
speak.
44. *sukkal-zid mu-ši-ib-ba-sà-a a-ra-* 44. *May the faithful messenger, Named*
zú with a good name, intercession
speak.

1. Sic! Read *gi-mu-un*.

2. Restorations very uncertain.

3. *šadi-i* (?).

4. For *bêlûtu*, cf. *ardu-ut-te*, Tigl. Prism, V 16.

5. A western goddess of the highlands. Semitic Asratu, consort of Adad, and identified by the Babylonians with Gestinanna, a goddess of the vine, because both were connected with the cult of the dying god, Asrat with Adonis and Gestinanna with Tammuz.

6. Text *am-a-an* sic!

7. Ea of Eridu.

8. Damkina, consort of Ea.

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| 45. <i>é-gí-a dumu-sag</i> ^d <i>uraš-azūr-zūr-ra</i> | 45. May the bride, the first daughter of Urasa, a prayer speak. |
| 46. <i>nin-zi-da gasan gù-ur-a-sig-ga-ge</i> ¹
<i>a-ra-zu</i> | 46. May the faithful lady, queen Tashmetum, intercession speak. |
| 47. <i>nin-gu-la gasan-mu</i> ^d <i>na-na-zur-zūr-ra</i> | 47. May the great princess, my queen Nanā, a prayer speak. |
| 48. <i>umun</i> ^d <i>sa-kud-mah-ām na</i>
<i>nun</i> ² <i>-na-ge a-ra-zu</i> | 48. May Sakkut the mighty, the . . . of the Prince, intercession speak. |
| 49. <i>i-dé-zu bar-mu-un-ši-ib dé-ra-ab-bi</i> | 49. "May thine eyes look upon him", I will say to thee. |
| 50. <i>gú-zu [gi]-mu-un-ši-ib dé : šag-zu</i>
<i>dé-túg-mal dé</i> | 50. Turn thy neck unto him; may thy heart be at rest, etc. |
| 51. <i>bar-zu dé-en-sed-dé dé</i> | 51. May thy mind be at peace, etc. |
| 52. <i>šag-zu ama tu-ud-da-gim ki-bi-šú</i>
<i>ha-ma-gi</i> | 52. Thy heart like the heart of a begetting-mother return to its place. |
| 53. <i>ama tu-ud-da a-a tu-ud-da-gim ki-bi-šú.</i> | 53. Like a begetting-mother, like a begetting-father, return to its place. |
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| 54. <i>er-šag-túg-mal</i> ^d <i>marduk-kam</i> | 54. Penitential psalm to Marduk. |
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1. See p. 112, 8.

2. If *nun-na* here refers to Ea, as is probable, then Sakkut, like Marduk, belongs to the Ea pantheon.

INDEX

Temples, Gods and their Titles

- a-a kanagga*, father of the Land, 111, 9.
ab-ba, title of Šubsih, 72, 23.
ab-sal-la-sar, title of the Harlot, 13, 4.
ab-sar-ra, idem, 13, 3.
^d*ab-ū*, Tammuz, 101 6; Nebo, 68, 16.
 Adab, city, 72, 1.
ad-gir, in the incantation against the evil eye, 11, 1 f.
^d*Alād*-^d*Kalag*, a protecting genius, inferior god. Apparently not essentially different from ^d*Kalag*, q. v. The sign *alād* [Br. 6230] does not appear before the Assyrian Sargonids, and has the meaning *sēdu*, as has also *AN-KAL*; in this compound, *AN-KAL* phonetic *lamma* is an epithet of *alād*, so that some difference in meaning must be assumed. ^d*alad-lamma* means a protecting god in 89, a divine courtier who stands before Ishtar, CRUG RT. I 54, 29, and is used apparently for a bull image, VR. 4, 70. Ordinarily *alad-lamma*, without *dingir*, is employed for bull images, DEL. H. W. 646 b. In KING, *Magic* 8, 12 the ^d*alād* and ^d*lamma* are female attendants of Istar and clearly indicate two similar types. Since Ishtar was herself originally a patroness of flocks and was called the "horned" goddess, it seems probable that *alad* and *lamma* were at least by origin bovine spirits, satyrs who survived from the primitive pastoral deities, and especially connected with the Ishtar of flocks.
ama-é-a, mother of the temple, 88, 4, title of *Nisaba-gal*; 43, 9, Dada; SBP. 152, 9 Sadarnunna.
ama-erín-na, host; *mulu R*, queen of hosts Ninegal, 101 12; v. SBP. 156, 44.
ama-é-urusagga, title of Gula of Isin, 50, 23; 92 r. 5; 15, 7.
ama-gal, great mother, Ninlil, 113, 14.
ama-gu-la, great mother, title of Tammuz, 101 6.
^d*ā-mah*, title of Nusku, 50, 25; 92 7; 15 9. Marduk, 116, 5.
ama-mah, title of Aruru, 102 3.
ama-namtagga, mother of sin, 78, 8 ff.; 79, 5, 13.
^d*Am-an-ki*, Ea, 31, 5; 48, 39; 49, 8; 46 5; 56 r. 22; 190 3; 151; 56 r. 8; 116, 15; 120, 3.
am-gal, great wild ox, Marduk, 115, 1 ff.
an-gub, title of Nergal, 83, 34.
^d*Anu*, 82, 3 f.; 110, 10; 89, 33; 186 r. 11;

- ^d *Anunnaki*, 105,6; 98,7; ^d *a-nun-na* 98 4; 84,45; 'great gods', 190 2; 116,4.
^d *Ara*, 31,13.
arabū, mythical bird, 109 7.
aralu, lower world, 19,10; 95,17;
^d *Aruru*, goddess of birth, 88 3; hymn to A., 102.
^d *Asar-gīr-nun-na*, 121 3.
^d *Asarludug*, Marduk, 31,7; 37 4; 190 4; 56 r. 9, 26; 48,40; 49,9; 116,16.
^d *Aš-im-ūr-(ra)*, god of the new moon, 56, 12; 2,9; 2,13; 3, 17. Compare the name of a temple of Sin *E-im-ūr-en-na*, SBP. 166,56. The second sign *aragub-šeššik* has the phonetic value *im*, CT. 24,18 I 17. *im* must have been a very ordinary value of this sign, cf. CT. 32,2 IV 6. The name may also be written ^d *āš-DU-ūr*, BA. V 668,5; IV R. 35 No. 6 I 25. The value *ur* for *UD* is established by *galu āš-DU-ūr* (= *bēl namrašit*) RADAU, *Miscel.* 4,13. *DU* has also the value *im*, cf. *im-me-e-zu* ZIM. K. L. 3 b 4 = *DU-mu-e-da* RA. 8. 164 II 18 i. e. *im-mu-e-da*. The root *im*, *immi* has the meanings, 'rush, rise up.' For *en* > *em* = *ašû*, v. IV R. 21 b 26 *sag-im-ma-ge* : *sag-UD-DU-ma-ge*. Note *im-ma* = *šit samsi* dawn, or *urru* day, in KING, *Magic* 9,43. ^d *āš-im-ūr*, means probably, 'god of the first ascending light.' RADAU, *ibid.* 420 reads *aš-gu-ur* and regards the Semitic word for new moon *aškaru* as being the original for the Sumerian word.
^d *Ašnan*, grain goddess, 73, 35.
^d *Ašširgi*, Ninib, 88,19; 89,8; 90,22; 91,4. 18; 92,21.
a-ū, the lofty, Nebo, 67, 34.
^d *Azag-sud*, title of Ašnan, 73,35. Cf. Sm. 491,5 in *Bab.* III 28.
^d *Babbar*, 25,41; 56 r. 13; 69,20; 190 3; 92 r. 3. Title of Tammuz, 99,2.
Babilu, 50, 33; 79,2; *bāb-ilani*, 119, 8.
Badgurgur(ki), city; centre of the Tammuz and Innini cult, 19 n. 2.
Barsippa, 50,34; 82 10; 109,10; 117,3; 120; 125; 29,18; 27 15; 68,17; 167,2 186 12; r. 8; 193 7; 116,9.
^d *Bau*, 101 5; 7 r. 2; 8 8; 123 2; 72,17. 19.
Bēlit-šēri, 128,5.
Cutha, city, 51,43; 125,23.
^d *Da-da*, 43,9; 46,64.
^d *Damgalnunna-(ge)*, consort of Ea, 46 7; 56 r. 23; 36,6; 31,6; 73,16; 129,42.
^d *Da-mu*, Innini, 206 4.
Deltu-(ki), Nintud, goddess of *di-el-ti-ki* p. 87 : cf. II R. 60 a 24 = b 23.
Dilbat, 125,27.
^d *Dimme*, 91, 15.
^d *Dim-muk-nun-na (tarkul nunna)*, 68 3.
Dim-u(hu), 73,33.
dul-ur, title of Bau, 72, 19.
dumu-an-na, 'daughter of Anu', (Ininni), 7 r. 8; 206; 72,25.
dumu-é-a, 'daughter of the temple', Shala, 28,10. *dumu-é-a* also a title of Gunura, SBH. 93,6; 94,6; ZIM. K. L. 25 II 10 *dumu é-e*.

- dumu-mah*, Shamash, 72,10. SBP. 64,35.
dumu-mu, 'my son', Marduk, 36,4-5-10.
dumu-nun-gal, title of Sin, 92 r. 1, 15,4.
dumu-nun-na, 'son of the prince', Nebo, 68,13. Tammuz, 101,6. Cf. SBP. 136,38.
dumu-sag [♂] *E-a*, 'first daughter of Ea', Nana, 43,10.
dumu-sag E-abu-Anu, 'first daughter of the temple E-[♂] Tashmetum', 56,14.
dumu-sag [♂] *Uras-a-ra*, 'first daughter of Nimb', Tashmetum, 112,6; 56,12. SBH. 65 r. 13.
dumu-zid, 'faithful son', Nebo 68,18. Tammuz ? 93,32.
[♂] *Dumuzid*, Tammuz, 43,1; 203,1,3. [♂] *Dumu-zi-abzu* 73,2 (at Kes).
dupsar-mah, 'great scribe', Innini, 18,6. This title ordinarily applies to the sister of Tammuz, *Gestinanna*, *Belit-šeri*.
Dur-é-a-dug [*su-pa-at-i-ni-a-at*] 'the abode in ruins', 72,28.
[♂] *Ea*, [♂] *en-ki-ga-gu*, 43,5; [♂] *en-ki-ra* 44,19 to *Ea*; hymn to *E-a*, 150; 116,6 f.
E-ad-gi-gi, 'temple of the sage', 123,6.
E-anhiage, 'temple of heaven and earth,' temple of Innini, 43,7.
E-anna, temple of Innini at Erech, 43,5; 46,60; 63,18; 82,2; 93,6; 72,6; 56 r. 15.
E-barasiga, temple of [♂] *KAL*, 73,7. *barasig*, 'shrine', SAK. 198 n. b).
E-barasirra 73,19.
E-barra, temple of Shamash at Sippar, 28,4; 50,32; *é-barrum* 186,10, r. 5.
E-dār-an-na, 'temple of the ram of heaven', in Babylon, 29,22. Probably a chapel to Ea in Esagila. The name refers to Ea in his astral connection. He is essentially a water deity and represented by a goat with fish body. The Babylonians assigned sections of the ecliptic to Enlil, Anu and Ea, called *harran Enlil*, *harran Anu* and *harran Ea*. According to WEIDNER, BA. VIII 4,22, the section assigned to Ea corresponded to the region from the Archer to the Fish, thus including the signs of the Ram and Waterman. 186,15; r. 10; 193,11; 109,12; 207 r. 2; 99,5; 50,37; 82,14; 167,5; 176,1; 126. *ga-san é-dār-an-na*, 56,18. At Nippur ? SBP. 210,14; 116,13.
E-da-zu-zu (?) *-ab-ba*, title of a deity, 73,14.
EDIN-BAR, title of a goddess at Lagash, SBP. 170,13. Part of Lagash, 72,22. Cf. *gû-bar*, SBP. 284,7.
E-dûg-ga, 'temple of crying', 73,5.
E-dûr-sàb-ba, 'temple of the abode of the shepherd', a temple of Innini, 49,11.
E-engur-ra, 123,5; 69,21, temple of Nebo.
E-és-lâg-gi, 100,5 f.
E-galmah, temple at Isin, 124,7.
E-gepar, 'temple of the dark chamber', 27,10; 46,61; 43,6.
E-gepar-imin, 'temple of the seven dark chambers', stage tower in Erech, 109,14; 207 r. 5.

- é-gí-a*, bride, probably to be read *gá-gí-a*, title of various married goddesses, BA. V 586,5 Ninlil. SBH. 129,6, *itat* Nāru; 129,14, Zarpanit; V R 62,60 Aja. King LIII. 66,2 title of Sarratum, i. e., Antu. 83, r. 5, Zarpanit(?); 56 r. 29, Tashmet; 130,45.
- E-gi-dim-dim*, *bit kan urulli*, 39,17.
- E-gi-dū-[a]*, 'temple of the fold', in Kullab, 156 3.
- E-gissirgal*, 'temple of light', temple of Sin at Ur, 27 6; 164, 7; 156 4.
- E-hal-hal-la*, 73,13.
- E-haršabba*, temple of the mother of Negun, 101 7. At Keš. See *Uršabba*.
- E-he-nun-na*, 'temple of abundance', temple of Ramman, 13 11; 29,27.
- E-i-bé ilu-a-nu*, temple of Anu and Ninib at Dilbat, 20 2; 51,44; 56 14; 125,29. Erroneously read *E-i-dé-ilu Anu* by me here and in all my previous publications. The correct reading was established by GARTIER, *Archives d'une Famille de Dilbat*, No. 11, *é-i-bi-a-nu-um* and *é-i-bi-ilu-[a-nu-um]*, KING. LIH. 101, 3. Var. *É-im-bi-ilu-Anim* KB. IV 214,9. The name means "Temple-proclaim Anu". The late form *imbi* is probably for an imperative form *ibbi* < *ibê*.
- E-ib-gal*, 73,34. Compare SAK. 255. Part of an Ishtar temple. VAT. 2100 III 4.
- E-ka-azag*, 125,21.
- E-karra*, 73,9.
- E-kenur*, chapel of Ninlil in Ekur, 29,12. See *kenur*.
- é-kid*, 'he that opens the gate', 4,45. 47.
- E-kišib-ba*, 'temple of the seal', at Kiš, 51,41; 124, 15.
- E-kisigga*, 'temple of the parentalia', 72,2.
- E-kūr*, 'mountain house', at Nippur, 50,30; 109,4; 29,10; 38,13; 186 8; r. 3.
- elimma*, 'strong', title of various gods; Ninib. 22,3. 4. 6; Enlil, 49,2; Marduk, 119,11.
- E-magur*, 'house of the boat', temple of Sin in Ur, 164 6.
- è-mah*, 'great psalmist', 69,19, title of Nebo.
- E-mahtila*, 'great house of life', chapel of Ezida, 167,4; 26, 1; 29,30; 99 3. 56 15. 186 13; r. 9; 193 9; 109,11; 82 12; 69 11; 116,11.
- E-meslam*, temple of Nergal at Cutha, 51,43; 82,19; 125,25.
- E-meten ursag*, 'house of the glory of the hero', temple of Zamama in Kiš, 51,42; 124,17.
- E-me-ūr-ūr*, 'temple of the execution of decrees', 9,11. Cf. SAK. 220,14, here a temple of Innini.
- E-mudkurrari*, 27 9.
- en*, lord. Title of various gods. Sin, 15,4; Ea, 110,11; Nergal, 85,12. *en-gal* 85,14.
- E-nam-bi*, 50,38.
- E-nam-bi-é-zi-da*, 56 19; 73 r. 38. *é-nam-bi-zi-da*, 26,3; BA. V 663,12; SBP. 164, 48. Temple of Nanā.
- E-nam-he*, temple of Lamman in Babylon, 13 8.
- E-namtar*, 'house of fate', 29,24.
- E-namtila*, 'house of life', chapel in Ekur, 29,13; 109,5; 50,31. Consecrated to Enlil, SBP. 212,7; MEEK No. 11,24.
- ⁴ *En-bi-lu-lu*, Marduk, 56 r. 10; 37 5; 104 1; 119 4; 190 5; 69 8; 48,41; 49,10.

E-ninnu, 97.

E-ni-te-en-duq, 'house of awe', temple in Ur, 27,6; 156,5; 164,8; *Canon*, 41.

58,20. Ammudtana placed his statue in E. in his 30th year; *v.* BA. VI,3,25.

* *En-ki-ga-ge*, 86, 4; *en-ki-ga-qu*, 13, 5. See Ea. * *en-ki*, father-name of Enlil, 113,12.

* *Enlil*, 'lord of wind-storms', originally a god of mountains. A psalm to Enlil, 73; a litany, 85. His seven names, 56 r. 1-7; 93,38; 111,406. Other references, 53,1,5; 97,5; 98,2; 130,9; 8,14; 11,41; 37,44,1; 82,5; 83,28; 85,5-10; 13,28; 89,4.

E-nunna, temple of Shala, 27,8; cf. SBP, 96,20.

* *Enzu*, *Šin*, 2,11-15; 15,3. Written **zu-en*, *Zim. K.* 4, 113-6,10; *Canon*, Bab. II p. 5.

E-padda, 'house of him of oracular power', of Ramman, 29,25; 13,9.

E-rabiri, chapel in Egalmah, at Isin, 121 n. 2.

Erech, city, 78,29; 19,14,16,20; 132,6; 204,10; 205; 207 r. 3; 109,13; 110,4.

Eridu, 159,4.

* *Erie*, Zarpanit, 69,18.

erin, a bird, 48,22.

E-sagila, 'house of the lifting of the head', temple of Marduk in Babylon, 105,4; 125; 126; 136,4; 186 r. 7; 193,6; 50,34; 82,9; 167,1; 29,17; 124,11; 69,9; 115,8; see of, 119,11.

E-sakud-kalama, 'house of judgment of the Land', temple of Shamash in Babylon, 36,7; 186 r. 5; 109,7; 27,12; 89,2; 92,4.

E-samah, 'house of the great womb', a temple of Innini where Ninib also was worshipped, 9,10.

E-sarra, 9, 8.

ēš-bar, outer temple, 50,28; SBP, 152,9.

E-silsirsirra, temple of Bau, 72,20.

E-sirsaggussa, a temple in Barsippa, 51,40; 26,5. *E-sirussa*, 56,22. See also SBP, 164,50; BA. V 663,14.

ēs-mah, great chamber: Damkina mother of, 56 r. 23; 115, n. 1; 129,42. Ea lord of, 150.

ēš-sir, chamber of psalmody, 115,5.

E-su-me-rā, temple of Ninuras at Nippur. The pronunciation of the last syllable as *rā* is uncertain.

E-temenanki, 'house of the *temenu* of heaven and earth', stage tower of Babylon, 56,18; 26,2; 125; 126; 186,14; r. 10; 193,10; 207 r. 1; 99,4; 50,36; 82,13; 29,21; 116,12.

E-tūr-dāg-amas-a-ge, 'house of the fold, shelter of the sheep', of Innini, 46,63.

E-turkalama, 'house of the fold of the Land', temple of Innini in Kullab 78,32; 56 r. 14; 186 r. 7; in Babylon, 109,9. E. of the seven regions, 93,8, a stage tower.

E-ud-gal-gal, 'house of him of the great storms', of Ramman, 29,23; 13,7.

E-ū-nir, 'house of observation', stage tower of Eridu, 150; 156,2; II R. 50 a 21.

E-unir-kidurmah, stage tower of Kiš, 125,19.

Euphrates, river, 96,3.

E-urme-imin-anki, stage tower at Barsippa, 50,39; 56,21. *E-ūr-me-an-ki*, 26,4.

- E-urusagga*, 'house of the chief city', of Gula at Isin, 50,23 ; SBH. 26,5.
E-ut-ta-ās, temple of Ramman, 29,26 ; 13 10.
é-zid, 'holy temple', 109,4. 6. 8.10. 13 ; 31, 5 ff. ; 35.
E-zi-da, 'faithful temple', of Nebo in Barsippa, 125 ; 126 ; 186 13 ; r. 9 ; 193 8 ; 50,35 ; 82 11 ; 167 3 ; 29,19 ; 116,10.
E-zid-kanag-gà-gà, temple at Kullab, 19,13.
gà-gi-a, bride ; title of Innini, 19,16. See *é-gi-a*.
gallū, a demon, 95,19 ; ibid. r. 2 ; 97,9 ; ibid. 11.
galu-è-ne, 'guide of the people', 49,2, title of Enlil. *ene* for *un=nišu*.
galu-gis-è, guard *ameluša namzaḫi*, title of Sin, 4,44. 46.
gal-ukkin > *kingal*, messenger ; title of Nusku, 113,16.
gašan-anna, 'heavenly queen', *gašan-anna-ge*, 'queen of heaven', title of Innini as mother-earth descended from father Anu, 92 r. 2 ; 49,19 ; 83,42.
gašan-azag, 'holy queen', 92 9 ; 49 18 ; 88 5 ; SBH. 132,27, title of Nisaba.
gašan-banda, *nin-banda*, title of a goddess, 73, 10.
gašan-bār, 92 r. 5 ; 50, 20, title of Suzianna. So restore 15 6.
gašan é-zi-da, title of a goddess, 73,37.
gašan ma-dig-ga, Gula, 101 10.
gašan ma-gi-a, Nisaba, 15 2 ; 34 4.
gašan Nibru-ki, queen of Nippur, 92 8 ; 49,17.
^d*gašán-šar*, Ninsar, sword-bearer of Ekur, 101 3 ; CT. 24, 11,37.
gašan tin-dib-ba, 'she who gives life to the dying', 92 r. 5 ; 15 7 ; 50,23.
gašan-urú-azag-(ki), queen of the holy city, Bau, 101 5.
gè-pàr-imin, seven dark chambers, 156 1.
gigunna, *gigunū*, 38,14.
Gilgamish, 20,3.
gipadda, reed hut, 73,36.
Girsu-ki-a, called city of Innini, 72,16.
gù-ab-ba, 'shore of the sea', *és-guabba*, a title of a temple of Damgalnunna, 73, 17.
gud-da-ū-a, 'the lofty', title of Lugal-aba, 101,10 ; SBP. 156,41.
gù-de-de, the loud crying. Title of Ninlil, 92 8.
^d*Gubarra*, Ašrat, 129,40.
gù-en-na, part of a temple, 72,26 ; cf. Gud. Cyl. B. 16,17.
^d*Gula*, 'the great god', title of Anu, 94 7 ; 25,3 ; 48,37 ; 58,9 ; 85,4 ; 186 r. 12.
^d*Gunura*, originally a title of the mother-goddess Nina as patroness of healing, an aspect later developed into the special goddess of healing *Gula*. She appears with Tammuz, who under the name Damu is a patron of healing, in SBP. 160, 13, there called *tarkullu* of the land. With Damu she is entreated to smite the demon of disease with her great *tarkullu*, CT. 17,33 r. 36. In ZIMMERN K.L. 26 II 13 she is called sister of Tammuz, and Ninā is the sister of Ningirsu, a special form of Tammuz. But the tendency to regard her as a form of Gula is seen in the liturgies where she appears among the forms of Gula under the title *dumu é-a*, 'daughter of the temple', SBH. 93,6 ; 94,6 ; ZIM. K.L. 26 II 10 and in this volume 12,20.

gi-ur-a-si-ga, 'she that hears', title of Tishmet, 56,16; 112,9; SBH, 59,46.

Habur, section of Eridu, 113 n. 2.

Hallab, a quarter of Erech, 72,13; 78,30; 204,11; 205,1. Usually written *Z A S U II U VI* *ki*, i. e., *Z A S U II* of Erech. Written also *Z A S U VI U VI* *ki*. Code of Hammurabi, III,52. See MEISSNER SAM 9022-9029.

^a *Hani*, see Nisaba.

Harsagkalama, 'Mountain of the Land'. Possibly the name of a part of Erech and of a temple erected there. The name, therefore, designates both a temple and a place. Never with determinative *e*. 1) Enlil of *Harsagkalama-ki*, PSBA, 1911 Plate XI,3. Innini of various cities, Erech, Agade, etc., among them *harsagkalama-ki-tum*, 'she of H.', SBP,264,3. It is difficult to determine whether the place or the temple is intended. Here all references without the post-determinative *ki* are regarded as referring to a temple; *é-si-mu har-sag-kala-(ki)*, 'my sacred temple in (?) H.', SBH,100,36.

2) Temple in *Harsaaghlama-ki*, 78,31; 204,12. Of the seven regions, 93,7. See also ASKT,120,31; SBP,166,57; Innini *gasan harsagkalama*, SBH,104,16; IIR, 59 r. 14; ZIM, K.L., 29,4.

igi-gál, wise, Nebo, 68,17.

im-kár-ra, sunrise and sunset (?), 72,8; cf. SBP,64,33.

^a *Immer-ra am-e ul-da u-a*, 'Ramman the bull that rides the storm', 46,1; 56 r.18; SBP,280,8.

in-nin, title of the mother-goddess, 99,3,9.

^a *Innina*, (*nin-anna*), 'heavenly queen', most ancient Sumerian earth-goddess. This title is employed to transliterate the sign REC.294. The sign is probably the picture of a serpent twining on a staff, which symbolises this deity as a serpent-goddess. ^a *innina-ge*, 63,22; 99,4,7; 100,30; 103,55; 126,50. Daughter of the moon-god, 86,32.

isartu, *ilat isartu*, 'the righteous goddess', title of Shala, 28,13; 74,3.

Isin, city where the cult of Gula was established. *gasan i-si-in-[ki]-ge*, 92 r. 6; 50, 24. *i-si-in-ki-na-gà*, 45,8. *i-si-in-ki*, 72,4; between Erech and Kullab in the geographical list, IVR 36 No. 1,8.

iskim, prophet, Nebo, 68,17.

^a *Kalag*, ^a *Kal*. Ordinarily AN-KAL is read *alad sèdu* or *la m ma* (*lamassu*), but the reading *ka-al* is also assured by variants, v. TH.-DANGIN, *Lettres et Contrats*, 63.

Of the two words *sèdu* and *lamassu*, the former is Semitic and the latter possibly a loan-word from *lamas*. Both in Sumerian and Semitic ^a *kal*, *lama*, *alad*, *sèdu*, *lamassu*, do not designate a particular god but a protecting angel, perhaps originally a bull deity. Note the title of Ramman, *il-la-ma-aš-zu*, 'the divine guardian', CT.25,16,6. The *sèdu* and *lamassu* [AN-KAL] appear as special but vague titles among eighteen messengers (?), *amelu hi n-gi?*, CT.24,33,28 f., but the title may be applied to any god or mean simply 'divine guard', often of a man's personal

protecting deity IV R 59 a 18 and of bull statues which guard temples, palaces, city gates. The title occurs in Gud. Cyl. B 12,5 for the name of a patron of fishermen. In the date of the 29th year of Ammiditana *lama lama* is translated by *lamazati*, where the word designates golden rams put in the temple of Innini. Frequently a title of the goddess Bau, SBP.140, 14 f., SAK.194 X. Title of Innini *la-ma-zi damiktum*, 'the propitious guardian', Code 43,96. The fem. *lamasat* applies only to *images* which were regarded as feminine objects although they represented male animals. Cf. *ekallu*, pl. *ekallati*; Semitic regards objects made by craftsmen as feminine. When the statue represents a woman or female animal the ideogram is preceded by SAM, as Asarh V 52, but v. KING, *Annals* 164, 25 AN-KAL-at, i.e., *lamasat* ilat Istar. ^d*kalag mulu urû*, divine guard, lord of the city', 73,6. See ^d*alad*.

^d*kal-kalag*, title of Sin, 2,2,5, etc. : 4,44 : ^d*kal-kalag saġ-ga*, 101 2 = SBP.154, 34. Here a title of a watchman of Ekur and follows Nusku, god of the new moon : 50,26 ; 45 10 ; 92 r. 8. See also CT.24,9,16. *kal-kalag-ga*, Nebo, 68,17.

kâr-kâr, *lû kâr-kâr*, 'lord of Karkar', Ramman [?], 73,4. Compare the "region of Karkar", in SAK. 40,22. If this interpretation be correct it follows that the city of Ramman *IM-ki* is to be read Karkar. Cf. 51 4.

^d*Kazalsurra*, a title of Lilenna, and the name of the mother-goddess as the *mater dolorosa*, "she who is adored with lamentation," *kazal* = *dalâlu* and *sur* = *šisîtu*. 56 r. 17. CRMG RT.58,9 ; called *bêlit kassapâti*, queen of the witches sic!., *Maḫlu* I 60 ; worshipped in Ekallâti, II R. 60 a 11 ; ilat Nana and ilat Kazalsurra *bêlitiia*, THUREAU-DANGIN, *Lettres et Contrats* 19,11. Invariably mentioned with Nanâ.

kenur, *ki-ûr*, chapel of Ninlil in Ekur, 186 r. 3 ; 50,31, 83 5. *kenur* and *é-kenur* designate the same structure. Ninlil *sarrat é-ki-ûr*, Shurpu II 145 and *rubat é-ki-ûr-ra* SBP. 220, 9. *é-ki-ûr-ra* temple of Ninlil, SBP. 212, 5 ; MEEK, No. 11,23. *é-ki-ûr-ra*, in a Cassite inscription, mentioned with Ekur (without Emahtila) OBI. 68 I 13, as in SBP. 208, 9 where Ekenur is called *bit-su elli*, "his pure house"; here of Ninuraš son of Ninlil. A divine attendant of Ninlil is called *râbiš é-ki-ûr-ge*, CT.24, 24, 62.

The name of this Ninlil chapel first appears in ancient texts as *ki-ûr ki-gal*, i.e., "Kenur the vast abyss", a cosmological reference to Ekur as the symbol of the lower world, see SBP.292,12 ; 24,72 ; 52,5. An unpublished text calls *ki-ûr* the palace of the queen of Hades. The word itself means *durussu*, "building", and has been explained by *nirib iršitim*, "place where men enter into the lower world", II R. 48 c 9. More often *é-ki-ûr* and *é-nam-ti-la* chapels of Ninlil and Enlil are written together in one line *ki-ûr é-nam-ti-la* as SBP. 408, 2 ; Bab. II 155,23 ; SBP.238,5 ; SBH.95,10 ; 133,57. *ki-ûr-ra* is employed for the chapel without any further additions in PSBA. 1911, 87,5.

Kes, *Kes* and *Upi* Opis, twin city on the Tigris opposite Sippar. Keš is generally written EN-SAR + GAD-ki, Br. 10857 and Opis *Uḫ-ki*, Br. 8122. But Keš is also written *Uḫ-ki*, CT.16,36,3, *ki-e-si*, Var. *ki-e-si* SBH.81,3, and *ki-sa* BA.V 619,29 (v. p. 72). 54,6,9 ; 89,6 ; 90,27. Its goddess is Ninharsag, Nintud, Aruru. Keš to

be distinguished from *Kis*. In VAB. IV 167,60,64, a canal starts below Sippar on the Euphrates and runs south-east to *Kis*. Wietman's contention that *Kis* lay on the Tigris south of Opis is erroneous, see his *Wadi Hirsā* 42. The temple of Nintud mother of Negin at *Kis* is *Uisabba*, q.v.

ki-a-sag, holy place, 72,10; 86,5.

ki-el, maid, *ki-el-la-u-tu-da*, Aruru, 402,2,4; *ki-el-sag-ga*, title of the harlot, 43,1; 44,20; *ki-el-kar-lil*, whore, 43,2.

kin-gis-gi, craftsman ? , Sin, 3,24.

Kis, city east of Babylon, modern Ahumer, 89,3; 51,41; 424,13.

^d*Kisag*, a type of mother-goddess, consort of the river-god *Id-lu-RU-TIG*, 56 r. 25; 46,9; CT. 24,16,27.

Kullab, a quarter of Erech, 49,8,18,22; 43,4; 62,5; 456,3; 78,30.

kūr-gal, 'great mountain', Enlil, 427; 85,2; 49,7; 58,11; 53,1 and rev.3.

^d*kūr-gal*, 33,4. Nebo 68,17. Nergal, CT. 24,42,90. CT. 416,2.

kūr-gul-gul, 'she that shatters the mountains', title of Innini, 43,5; 207,25; 56 r. 15; 62,3; 43,5; 46,60; 84,5.

ligir, commandant, *ligir-és-bar-ra-ge*, 92 r. 10.

^d*Lil-en-na*, 56 r. 17; Cr. RT. 49,17. ^d*lil-lā-en-na*, 'queen of sheepfolds', 43,8;

^d*lil-la-an-na*, SBH. 132,33. A title of Nana usually accompanied by the title *kazalsurra*. An unpublished text Constantinople 2273,5 has *lil-en-na*. The title is composed of *lil* wind-spirit, and *en-na*, incantation. Compare *Nint* = *Nana* *nin-en-na-ge*, queen of incantation, SAK. 26 g 18.

lillū, a demon of the winds, 17,15.

lugal-ab-a, 401,9.

lugal-gud, mighty king, Sin, 43,1.

^d*ma-gal-e-ne*, 209,6.

ma-gi-a, perhaps identical with *gā-gi-a* > *gagū*, convent. Compare the title of Gula,

^d*nin-gā-gi-a* = ^d*nin-ma-gi-a*, 'queen of the convent', II. R. 59 r. 29. § 41 c.

gasan-ma-gi-a, title of a goddess, SBP. 60,7; SBH. 132,27 *gasan azag gasan ma-gi-a*; also 92,9; 45,2; 49,18. Cr. RT. 49,8; here it follows Nisaba, as in 88,5 + 34,4.

Like *gā-gi-a*, *ma-gi-a* = bride, VIII ter 1 of Nisaba. ^d*ma-gi-a*, SBH. 420,9.

ma-ki-nad, 'house of the couch', 73,3.

Mar-(ki), city, 442,5; 73,18.

Marduk ilu, Consecration of, p. 36; 112,1; 11,10; 14,18; 68,18. Liturgy 159; 210; 427,15. Psalm to, 430,54.

MAR-TU-e 46,4; 56 r. 21. *mar-ur* * (*abubu*), title of Ramman, 43,12; 129,39.

^d*Me-dim-sá*, Shala, 27,4.

^d*Menunesige*, Shala, 28,12.

me-ri-lal, sword-bearer, Ninsar, 401,3.

^d*Meslam-ta-è-a*, Nergal, 46,2; 56 r. 19.

mu-gig-an-na, 'heavenly virgin', Innini, 84,3; 92 r. 2; 15,4; 50,20; 207,24. *mu-gig*, 432,5; 436,29. *mu-gi-ib gasan anna*, 72,7.

^d*Muḥar-an-ki*, Shala, 27,6.

^d*Mullil* 43,12; 48,38; 49,7; 92 1; 58,10 f.; 74,5; 107,16; 94 8; 34 2; 37; 105 2; 110, 7,9; 24,14; 25, 4; 38,4. Heroic names, p. 38. Derived from *mulu-lil* < *galu-lil*, 'lord of storm-winds'. The title interchanges with *en-lil*, q. v.

mu-lu har-sag-gà, 'lord of mountains', Ramman. 46 4; *mu-lu ú*, 'lord of might', Enlil, 47,17; 129,39.

^d*Mušibbasā*, 'he who is named with a good name', Nebo, 190 6; 31,10; 207; 37 6; 112,4; 65, 5; 67,32; 104 2; 119 5; 121 7; 135 5; 56 r. 28; 46 11; 48,43; 49,41.

mu-tin, maid, Innini, 19,14.16; 20,11.13.

mu-ud-na-am-zu for *mudnazu*, 'thy spouse', 56 r. 27.

mu-un-kùr-ra, 88 6.

nab, title of Innini, 72,25; SBP. 170,7. The original meaning of *nab* is 'lofty', hence loan-word *nābū*, *nabbu*, lord, noble one. II. R. 57 c 20 *na-a-bu-u* explained by *tizkaru elū*, 'lofty hero', (Ninuraš). *na-a-bu-u-a* ^{ilu}*Marduk*, 'my lord Marduk', VAB.IV 174,20. Hence 'heaven', *šamû*; *nab* = *nāru*, CT.13, 4 b 20 and CT.19, 41,27 (following *kaiamanu* the usual title of Saturn) probably refers to the word *nāru* river, a constellation.

namtar, fate, 110,12; 67 13.

^d*Nana*, dialectic for *Ninī*, a type of virgin sister-goddess, often confused with the virgin consort Innini. 112,10; 56 r. 16; 182 7; 186 r. 1; 135 8; 20 4; 74 1; 77 5. Her temple Enambi-ezida, 56 20.

^d*Nannar*, the moon god, generally derived from Semitic *namāru*; *nanmar* > *nannar*, v. COMBE, *Culte de Sin*, p. 15. Written in Sumerian ^d*urū-ki*, and glossed *nanna*. It is probable that the Sumerian *nanna* is abbreviated from the Semitic *nannar*, "rising light, new light." Frequently called 'watchman', (*ni-dū*) of the temple of Enlil, 3,19, etc. This title really designates the god of the new moon as watchman of the earth. Note also the n. pr. ^d*Nannar-ni-dū*, COMBE ibid. XVII. The Sumerian name *uru-ki* also means perhaps, 'guardian of the earth', so COMBE, an interpretation which agrees admirably with the description on pp. 2-6 where he is a god of agriculture. The Babylonians evidently regarded the moon and its phases as having much influence upon nature. 15 3; 25,12; 56 r. 12; 164 7. 130 5; 63,16; 78, 4; 92 r. 1; 66 4.

^d*Nāru*. 96 10; 31,11. Probably a male deity in ^{ilu}*Nāru-lū-RU'-Tig sakud kalama*, judge of the Land, 46 8; 56 r. 24; CT. 24,16,26.

^{ilu}*Nebo*, liturgy to, 28; litany to, 65.

^d*Negun*, son of ^d*Maḥ*, i.e., Ninlil, CT.24,26,112; SBP. 156,39 = 101 7. The variants Nin-gún-na, Nin-gún, Ne-gún-na occur, VR. 43 a 11; II R. 59 c 40; NIK. 187; RTC. 53, etc. A form of Ninuraš.

^{ilu}*Nergal*, ^d*né-unu-gal*, see 85 n. 6; 83,25. 32,35; 84,48; 85,12. Liturgy to, 10.

ni-gab (*dū*), watchman (*atū*), 50,26; 92 r. 8; 15 10. No. 1 passim; 101 1.

^d*ni-mar-ra*, 'god of whirlwinds', 88, 11. In SBP. 198,7 *ni-mar* is a title of Enlil, and ZIM. K. L. 2 r. 29 has var. *a-ma-ru*. Cf. *ní-mal* = *ašamšutu*, Br. 8433.

- ⁴ *Ningalnunna*, 'Queen of the prince', title of the wife of Ea, generally *Dunqalnunna*, VR 51 b 24 = K. 5248 r. 13; 124 2; 128 7.
- ⁴ *Ningiszida*, 20,5.
- nin-qu-la*, 'great lady', title of Nana, 112,10; SBH.59,47; Zaw. K. 1; 64 11 1; 83 8; 112,10; 130,47.
- ⁴ *Ninharsag*, queen of mountains, title of Ninlil, worshipped at Kes, 97,11.
- ⁴ *Nint*, virgin sister-goddess, same type as Gestinanna, originally patroness of canals; daughter of Ea. See Nana. 31,12.
- ⁴ *Nin-IB*, title of Ningirsu, appearing about the age of Dunqal, 8,14; 10,34; 168 3; 110,11; hymn to, No. 97. Liturgy to, 22. See *Urasa*.
- ⁴ *Ninki*, mother name of Enlil, 113,12.
- ⁴ *Ninlil*, 'queen of storm-winds', 34 1; 85,5,10,13 28; 113,14; 130 10.
- nin-mah*, Innini, 72,27; SBP.170,8. Nina, 73,31. Gula, 10,35.
- nin-ri*, 'the lady', 83 r. 4. Innini, 97,8; 132 4.
- Gula, SBH. 81 r. 5; 82, 13.
- ⁴ *Nin-si-in-na*, title of Innini as an astral deity, 85, 10.
- ⁴ *Ninsubur*, 'lord of earth', generally title of Ningirsu, 82,2; 56 r. 30. Tammuz, 62,6.
- ⁴ *Nintud*, patroness of child-birth, goddess of Kes, liturgy to, No. 197. Hymn to Nos. 95, 102, 127.
- nin-tud-ur-ra*, 72,3.
- nin-zi-da*, 'faithful queen', generally Nana, SBP. 210,11; 162,23. Nina; 106,13; 56 r. 16; 97,8; 204 9.
- Innini, SPB.160,19; Tašmet, 112,8; SBH.59,46; 83 7; 130,46.
- Kisag, wife of the river-god, SBH.132,41; 46 9; 56 r. 25.
- Nippur en-lil-ki*, 29,10; 38,12; 85,20; 86,30; 137 3; 186 7; r. 2; 111,19; 50,30; 83 4.
- nir-gál*, the majestic; Enlil, 49,2. *nir-gál-an-ki*, 90 2. Sin, 15,4. Ninib 22,1.
- ⁴ *Nisaba*, originally Nidaba, goddess of reeds, later a grain deity. A sister-type like Gestinanna and Nim. Sister of Nina and Ningirsu, Gud. Cyl. A 5,25. Became patroness of writing¹ since the reed was employed as a stylus, a capacity especially attributed to Gestinanna, a vine-goddess probably by confusion of sister-types. By still further confusion of sister and wife of Tammuz Innina also becomes a patroness of writing, see *dupsarmah*.
- The official pantheon regards Nisaba as wife of Hani, a patron of writing, but this is a late theological fancy, CT. 24. 23,15 = 9,31 = II. R. 59 obv. 24.
- The god *Hani* is called *belum kunuk* 'lord of the seal', SBP. 157,45. *Hani* is a mere title of *Lugal-ki-sá-a*; called *ha-ni-ni-dub-ba*, II R. 59 obv. 22, but *hani*-𐎶𐎵𐎶𐎶𐎶 CT. 24,23,13. The former title probably means, "Scribe of the granaries", and

1. See THUREAU-DANGIN, RA.7,110.

the second, 'Scribe and prophet'. Both Hani the scribe and Nisaba are placed among the inferior gods of the court of Enlil. Nisaba appears to have been worshipped at Umma, (*GIŠ-DU-ki*, SAK. 58 IV 1: 154, 8. 12; 101 8. Hymn to, N. VIII ter.

^d*Nisaba-gal*, daughter of Ennugi, CT. 24,10,10; *guzalitu* of *Nin lil*, II R. 59 obv. 25.

^d*gasan nisaba-gal*, distinguished from Nisaba, SBP. 156,40. *ama-é-a* ^d*nisaba-gal*, "Mother of the temple-goddess N.," 88 4 + 34,3; 101 8.

ni-tuk, honoured, Enlil, 111,1. 3.

nubanda-mah, 50,27; 92 r. 9; SBP. 152; 14; *nu-banda á-mah*, SBH. 26,9.

^d*Nudimmud*, 110,11; 67 12.

nun-mah, majestic prince, Ea, 13,5.

NU-NUNUZ-ság-ga (*zinnistu damiḫtu*), title of Kišag, 46 9; 56 r. 25; 124 4. Bau, 123 2. Title of ? 32 7.

^d*Nusku*, in the pantheon placed among the inferior gods of the court of Enlil. II R. 59 obv. 13-15; SBP. 150, 8. In these passages, which represent the opinions of the schools, he is designated as a god who carries a sceptre and is mighty in oracles, i. e., in conveying oracles, *á-mah utuk é-kùr-ra*, (*ša teritu-šu šīru rabiš Ekurri*) 92 r. 7. The ideogram for Nusku *PA + DUR* contains the ideogram for *ḫattu*, sceptre and *rubû* prince, and probably means 'prince of the wand', a sort of Hermes. By some unknown connection he is god of the new moon, "child of the thirtieth day", IV R. 23 a 4, where he has also the title, "he who walks in Ebarra", house of Shamash, hence connected also with the sun. In practice he is a fire-god represented by the lamp (*gibillu*) on engraved stones, and a theological text says that in magic ceremonies the torch or lamp stands for Nusku, ZA. VI 242,24. The three qualities, messenger and adviser, new moon and fire are prominent in all hymns to Nusku (especially CRAIG RT. 35), but in most hymns he is a fire-god and messenger, (Maḫlu II 1-17; IV R. 26 No. 3). He is earlier than Gibil a special fire-god, but does not belong to the primitive pantheon, appearing first in the age of Dungi (de Clercq, Cat. 86, Langdon, Drehen 51). 50,25, 56 r. 31. See p. 113 n. 3; 25,12.

^d*Papnunanki*, Zarpanit, 56 r. 27; 105 5; 128 8; 136 5; 31,8; 66,12; 46 10; 129,43.

^d*Papsukkal*, 127,4.

^d*Pasagga* (Isum), a title of the god of the lower world, 101 11 = SBP. 156,43 q.v.

Not yet found in a theological list. The title is ancient, DP. 53 V; HUSSEY, 41 IV. *pa-te-si-gal-ab-zu*, 68 4. Cf. SAK. 230,17, Ninuraš, *patesigal* of Enlil.

ilu Ramman (^d*immer*), liturgy to, 13; 25,6; 27 4.

'Great son of Anu', 13 3. Lord of *kár-kár*, 73,4.

sá-gal-ukkin, 'messenger of wisdom', Nusku, 56 r. 31.

sagan-lal, secretary, 73,4.

sag-su-du, unsearchable heart, Enlil, 38,4.

sag-tu-mu, first daughter; Innini, 72,5.

sag-tun-an-na, title of Gula of Isin 92 r. 6; 15 8; 50, 21. Var. *sag-du-ana-na* Zim. K L. 25 II 46, c. p.

Sakkut, god, 124, 1; 125, 31; 127, 10.

^d*Sakudmaham*, Nimirash of Isin 48, 14; 49, 12; 104, 3; 110 6; 123, 1; 120 7; 124, 3; 130, 48.

sanga-mah, great priest, s. of the *apsu*, 56 r. 32.

^d*Senir-da*, a title of the goddess Aja, wife of Shamash. **se-nir-da* CT. 24, 31 67^b + 25, 25, 31, but usually ^d*se-nir-da* 25, 9, 27; SBH. 137, 79; Zim. K L. No. 11 rev. III 3. The original was clearly ^d*su-nir-da* as the variant **su-nir-da* SAL. 5196 shows. The most ancient writing has *su*, TSA. 70 obv. I; NIK. 3 obv. IV, etc. She is explained as *umun-sul-mi-a*, SBP. 137, 79; *en-sul-me-ra* Zim. 11 r. III 3. This title means *bēlit ḫuradat tabāzī*, queen-heroine of battle. Aja is a personification of light, perhaps of the sun's light and as such a special form of Innini who, as a goddess of light, developed into a war-goddess. *sul-mi-a* is also a title of Innini, SBH. 97, 46. The word *su-nir-da*¹ is probably an augmented form of *su-nir*, as *si-im* and *si-im-da* a musical instrument. This word passed into Semitic by metathesis as *surinnu*, *surinu* a word which has given rise to much discussion. The word is designated as a *kakku* 'weapon' of Nebo IV R. 23 No. 3, 15². It is difficult to understand why ^d*sū-nir-da* should mean 'goddess of battle' unless *sunir* be the name of a weapon, although the general meaning 'emblem' seems preferable in most cases. 77 2.

ses-mul-la, 39, 15; 43 3.

^d*Shala*, consort of Ramman, 27, 5.9; 28, 10, 12.

^{du}Shamash, hymn to, 58 f.

sib, sab, shepherd; Tammuz, 97, 8. 12; 98, 14. Sin, 15, 17. *sib sag-giq-ga*, shepherd of the dark-headed people, 111, 11. *sib edin-na*, 'shepherdess of the plain', title of a harlot, 13, 8.

sib-si-da, title of a god of sheep, 101 4; SBP. 154, 36.

^d*Sid-rū-ki-sār-ra* (*paḫid kiššati*) 'overseer of the universe', Nebo; 65, 6; 67, 33; 67, 37. Written also *šid-rū-sār* 68, 15; SBH. 28, 15.

šid-rū-umun-ki-sār-ra, overseer, lord of the universe, SBH. 7, 10.

^d*sig-šu-dū*, 'adorned with splendour', Nusku, 101, 4; SBP. 154, 33.

^d*Sin*, here for the ideogram *en-zu*, 'lord of wisdom', the moon-god. Note that

1. See SBP. 158, 3 and SUM. GR. § 153 2. MUSS. ARNOLD, 1116, "post, pillar", so also DELITZSCH IIW. 691, and SCHORR, *Altbabylonische Rechtsurkunden* 172. THUREAU-DANGIN, "emblem", so also UNGER [Panier *Hammurabi's Gesetz*, Nos. 715, 1066, etc. See also *Babylonica* II 117.

2. See also II R. 20 a 28 *kakku šurinu* = *mašrāhu*, 'instrument which causes wailing?', or 'place of wailing?'. The passage may refer to the chapel of a temple where the *šurinu* of the god was placed.

Nusku, also a phase of the moon, is originally, a god of wisdom, and that both are attendants of Enlil the earth-god. Passim as *watchman* of the temple of Enlil, No. 1; 92 r. 1; hymn to, No. 5.

ši-la-da, radiant, 4,42 f.

Sippar, 73,24; 186 r. 4; 27,11; 29,14; 117 3; 120; 50,32; 83 6; 36 6; 109, 6.

Sirara, city, centre of the cult of Nina. *UD-MÁ-NINĀ-ki*, 72,30. Ordinarily, *UD-MÁ-NINĀ-SIR-(ki)*, SBH. 22,59; Br. 7852. The temple in Sirara is *E-UD-MÁ-NINĀ-(ki)-TAG* dedicated to Ninā, SAK. 86,1 III 1.

Note also the phrase ^d*nina SAL+KU dingir UD-MÁ-NINĀ-ki-TAG-ta-mu*, "My Nina, the sister who is goddess in Sirara", SAK. 90 II 2; 92 III 27. Beside these forms we have *UD-MÁ-NINĀ-TAG-(ki)*, SBP. 284,6, for which ZIM. K.L. 2 r. II 18 has *si-ra-ra*. The 'lord of Sirara', SBP. 84,1 is probably Ningirsu. Probably a section of Lagash.

^d*Šir-tūr*, mother of Tammuz, 97,10. A prehistoric serpent deity.

^d*Suba-nun-na-ge*, *Šubanunna*, 'Pure princess'(?), Shala, 28,10.

^d*Subur-ra*, an earth-goddess, 72,11.

šu-dú-mà (*šuklulu*), the perfect, Nebo, 68,10.

sukkal-anna, messenger of Anu (Nergal), 82,1; Ninsubur, 56 r. 30.

sukkal-mah, Nebo, 68 2; 31,9; 48,42, Nusku, 56 r. 31; 113,16.

sukkal-zid, Nebo, 56 r. 28; 129,44.

šul, strong; title of Marduk, 85 6; Shamash, 56 r. 13; 92 r. 3; 15 5.

^d*Sul-sig-è-a*, 'hero that arises in splendour', Marduk, 91,13.

šù-mā, bearded, Shamash, 72. *šù-zagin*, bright beard, (of Marduk), 119,13.

Šumer, 89,32.

su-pad-e, title of Tammuz, 16,2.

^d*Šuruppak*, 72,3; 88, 13,14.

^d*Šu-za-bar-azag*, Shala, 27,8.

^d*Šu-zi-an-na-ge*, 'faithful strength of heaven'(?), a form of Ninlil and nurse of the moon-god, CT. 24, 5, 13. In a list of ships of various gods three are assigned to Š., which follow those of Enlil and Ninlil. If we may draw conclusions from the names of her sacred ships she is *kazal-nunna*, 'joy of the prince', i. e., of Sin (?), *šag-hul-la*, 'she who rejoices the heart', DEL. AL.³ 88 V 25-7¹. Her cult was at Nippur, v. POEBEL BE. VI 2, No. 8, 2. 15 6; 92 r. 4; 50,20.

Tammuz, ^d*dumuzi(de)*, liturgy to, 160; 60 ff. 94 ff. 97 ff. 17 f. 20,7,11.

Tigris, river T., 7,7; 9,24.

tin-an-na, for *geštin anna*?, sister of Tammuz, 73,22.

Tintir-ki, 109,8; 117 3; 120; 124 5; 125; 132 8; 136 r. 3; 29,16; 27 13; 68,15; 79,1; 186 11; r. 6; 193 5; 115,7; 124,9.

tû-mah, 'great magician', Marduk, 85,5; CT. 25, 40,14; 24,37,98.

1. The name of the third ship *id-da-nir-gál* (ship of the majestic river, is obscure.

tu mu mu, my son, Tammuz, 160.5

tur saq, first daughter, 73,21.

ub lil, chamber, shrine, 101.10.

ud gu-de, 'raging storm', Ramman, 13.5; 25.7.

ud qu-ra, 'crying storm', Ramman, 25.8.

ud ka-ra-ah, 'striking storm', Ramman, 13.6.

u-mas, or *u-bar*, reading uncertain, 56 r. 32, SBH, 86,63; 132,47; Cf. RT, 20,34.

um me-da, nurse, Inini, 19,18.

umun; *umun*, *u mu un*, *u mu*; possessor, owner, lord

umun duq-qa zi-da, 'lord of faithful word', Enlil, 111.7.

umun kur kur-ra, 'lord of lands', Enlil, 111, 5.

umun harsaqqa, 'lord of mountains', Shamash, 92 r.3; Ninil, 15.5.

umun-kab-q-a-ge, 92.7; 49,16; SBH, 132,26.

¹*umun muduru*, 'lord of the sceptre', Nusku, 101.1.

umun ug, 56 r. 32; SBH, 132,47; 86,63. Cf. RT, 20,34 has *ug*.

umun sa-a, 'lord of light', 72.8; SBP, 158,1; 64,33. Shamash.

²*Umun amas azag*, 'Lord of the holy sheepfolds', 101.4; SBP, 154,36.

umun-si-gal, 92.7; 49,16; SBH, 132,26.

umun ³*uras-a-ra*, Lord Urasa, frequent title of Ninib, SBP, 226,6; 136,19; 46.4;

56 r. 20; 9.6; 168,4. First son of Enlil, 56 r. 11, SBH, 40,6; 133,54; IV R, 28¹.

No. 4,34. 77.4. ⁴*uras-a dil-bad-ki-a*, SBP, 142,5.

umu-zi-da, for *umun-zi-da*, 'faithful lord', Tammuz, 20,5.

⁵*Unugal*, 101.11.

Ur, city, SES-*UNU-ki*, 15,15; 164.6; 116; 156.4.

SES-⁶*EN-KI*, 5,66.

⁷*Urasa*, transcription of *IB*, god of Dilbat, confused with Ninurasa and Anu. The two titles *IB* and *VIX-IB* clearly contain the same element. The commentary CT, 24,40,60 f. explains *nin-ib*, i. e., *nin-uras*, 'lord of uras', as a god of *counsel*, *piristu*¹ and *uras* as god of *strength* (*allu*). *uras* is explained by *uddazalû*, 'morning light', CT, 25, 11, 25, and Ninib is known to have been a god of the rising sun. From the connection with light he became god of war, hence it may well be that the original meaning of *uras* is 'dawning light', an idea which developed in two directions, a) warlike, strong, b) wise. Note that *nin-uras* is explained by *ûu Nabû*, the god of wisdom, CT, 25, 11, 12. *uras* then takes on the meaning 'prophecy', *harû*, CT, 18, 49, 36. It is clear from the preceding citations that ⁴*nin-uras* and ⁴*uras* both represent the well-known god of war, son of Enlil. Historically *Nin-urasa* appears as a title of this god in the reign of Dungi and at Nippur², and rapidly

1. Also 25, 11, 11.

2. GENOUILLAC, *Trouvaille de Drehem* Nos. 3 and 15. GAUTIER's statement, *Archives Babylonian Liturgies*.

becomes a foremost figure in mythology, replacing his father Enlil in many aspects. Not until the period of the first Babylonian dynasty do we meet with a god ^d*uraša* at Dilbat a city which was probably founded in this period. At that time Nin-urasa of Nippur and Urasa of Dilbat are distinct deities. At Dilbat *Uraša* retains an ancient connection with Anu. In fact *uraš* and *nin-uraš* are father-mother names of Anu¹; they represent an emanation from the first principle 'heaven', and if the meaning assigned to *uraš* above be correct, these two gods are theological deifications of light, more especially of the 'sun-light'. We should have expected these personifications of an emanation to have remained abstract male and female figures of no practical importance in the pantheon². But like many mother (*nin*) principles, such as Ningirsu, Ningišzida, etc., Nin-uraš developed into a male deity at Nippur and becomes the son of the earth-god. Natural religion precedes theology, and the incarnation of light was a concept which arrived long after Enlil had become the most powerful god in the pantheon. But at the newly-founded city Dilbat, father-heaven and mother-earth his daughter were installed by the theologians. Here the new god *Uraša* was enthroned by the theologians and here he maintained his close relation with Anu, from whom he was the first emanation. The god *Anu* must have been established there in the Semitic period, for the temple of Dilbat has the Semitic name, "Oh temple, proclaim Anu". Anu himself is confused with his son *Uraša*, and one theological list calls Anu, *u-ra-aš* who is *anum ša is-šik ikribi*, 'Anu of the possession of reverence'³, 'Anu to whom reverence belongs', an explanation which has apparently nothing to do with the fundamental idea of *uraš*. From references made to *Uraša* of Dilbat it is clear that he is distinct from Anu, and I doubt whether in texts other than theological, we have any right to translate ^d*IB* by Anu⁴. In the theological texts *Uraša* is regarded as a title of Nin-urasa, but in other texts *Uraš* is not always confused with Nin-urasa (*Ninib*) of Nippur. One is an Enlil type, the other an Anu

d'une famille de Dilbat, p. 4, that Ninib belongs to the most ancient pantheon is erroneous.

1. CT. 24,1,4 f.

2. All the other father-mother concepts representing intermediate emanations between Anu and Enlil, i. e., between heaven and earth, as Enšar and Ninšar, etc., remained abstract conceptions.

3. CT. 24,19,2.

4. The southern gate of Babylon looking toward Dilbat was called the gate of *ilu U-ra-as*, VAB. IV 180,20, otherwise written "gate of *ilu IB*", 186,22 ; 162,28. It is, therefore, certain that ^d*IB* in these inscriptions is to be read *Uraš* not Anu, as I have done, 74,31 ; 92,46, etc. See GAUTIER l. c., 3.

type, and in the liturgies Uras is often the god of Dilbat who usurped his father Ann in the possession of the temple Ibe Ann. The word is most often written *urasa* and *urasara*, and we have one example of *nu-uras-ra*, SBP. 208,17. It is highly probable that the title was originally *urasara*.

Tashmet is constantly called 'the bride, first-born daughter of Uras', ¹*ur-sa-ra*, 56,12; ²*uras-a*, SBP. 60,9; 56 r. 29; 168,3; 112,6; SBH. 65 r. 13. Here Urasa of Dilbat is probably intended.

Hymn to *Urasa gasru buhur* ³*Enlil*, Zim. Rr. 26 III 19'.

⁴*uras-a ki-se-gu*, SBP. 70,21; *ki-se-gu-nu-ra*, 90,20; SBH. 29,20.

⁵Ur ⁶*en-zu-na*, 92 r. 10; 50,28, prince of the outer temple, see SBP. 152,15; *urû-en-zu-na*, SBP. 26,10. Read Ur Sin-na.

Ursaba, the sleeping chamber *ur-sa-ba*, a chapel where the sister of Tammuz was worshipped, 3,3. Temple of Nintud in Kes, 72,14; *é-ur-sab-ba*, SBP. 156,39.

Usually read *Har-saba* but see p. 72 n. 7. The words *har-sa-ba*, with gloss *har* on the first sign, are explained by *kabitti libbi*, 'thoughts of the heart', SBH. 9,116; *har*, *hur* > *ûr*, all mean *kabittu*, 'Temple of meditation'.

ur-sag, hero, title of Ramman, 176,3; 13,3; Marduk, 69,7; 119,9; Zamama, 92,3.

ur-sag-gal, Nin-urasa, 22,4,5. 7; 56 r. 20. Enlil, 49,13. *ur-sag-gal-e-ne*, 85,4.

urû-azag, holy city; Bau, queen of *uru-azag-ga*, SAK. 274; SBP. 154,37; 170,11; 72,18.

urû-sag-ga, Isin, passim.

urû-sag-ga, lord of *uru sagga*, Nergal, SBP. 82,57; K. 69 Obv. 21.

urû-ši-ib-ba, the good city, Eridu, 150,3; 154,2; 123,1; 124,4; 128,6; 136,6; 116,14.

ušumgal, python, title of Ninharsag, 91,11. *ušumgal mah*, 86,3.

⁷*Utu*, ⁸*UD-âm*, title of Tammuz, 63,15.

utuk, *raḥiṣu*, minor deity, *utuk-é-kûr-ra*, Nusku, 92 r. 7; 15,9; 50,25.

uz-da-gâ (title, of Tammuz?), 73,32.

ûz-sag an-ki-a, leading goat of heaven and earth, Shamash, 154,3.

⁹*Zamama*, god of Kiš, 92,3.

ilat Zarpanit, 112,2; 66,13; 69,19.

1. I shall not oppose the popular reading Ninib, which is too well established to be easily banished. *Nin-urasa* is clearly the original reading. In the late period the Aramaic peoples reproduced this name by *Enurasat*, 𐤍𐤏𐤔𐤁𐤕 (CLAY reads 𐤍 for 𐤏 in the Aramaic transcript), which shows that the sign *Nin* was really pronounced *en*; the masculine character of the god thus being recognised, although the ancient writing persisted. The addition of the feminine ending *at* is a mystery, but there can be little doubt about what the Aramaic letters mean.

LITURGICAL SERIES MENTIONED IN THE TEXTS OR DISCUSSED IN THIS VOLUME.

- abzu pi-el-la-ám*, 30 19.
ama-mu-gig, 87.
am-e amas-a-na, p. 105 sub 117.
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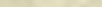

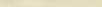
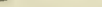
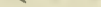
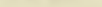
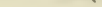
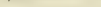
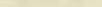
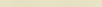
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The diagrams show the 'Shi' hexagram (䷊) composed of the 'Qian' (乾) trigram (☰) over the 'Xun' (巽) trigram (☴). The lines are numbered 1 to 6 from bottom to top. The diagrams illustrate the internal structure and the relationship between the trigrams.

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III

Edin 09.405

Ob.

Obverse of tablet III, showing several lines of cuneiform text. The text is arranged in approximately 10 horizontal lines, with some characters appearing to be in a different script or dialect than the others.

Rev.

Reverse of tablet III, showing several lines of cuneiform text. The text is arranged in approximately 8 horizontal lines, continuing the inscription from the obverse.

IV

Edin 09.405-27

Rev. 15

Reverse of tablet IV, showing several lines of cuneiform text. The text is arranged in approximately 6 horizontal lines, with some characters appearing to be in a different script or dialect than the others.

ob.

17-11-1918

$\pi \approx 3.14$

27. 287

244

1911

李：謝 投 下 五 五

三十一

[illegible]

4-17-18-19

10 𐎧𐎠𐎡𐎢𐎣𐎤𐎥𐎦𐎧𐎨𐎩𐎪𐎫𐎬𐎭𐎮𐎯𐎰𐎱𐎲𐎳𐎴𐎵𐎶𐎷𐎸𐎹𐎺𐎻𐎼𐎽𐎾𐎿𐏀𐏁𐏂𐏃𐏄𐏅𐏆𐏇𐏈𐏉𐏊𐏋𐏌𐏍𐏎𐏏𐏐𐏑𐏒𐏓𐏔𐏕𐏖𐏗𐏘𐏙𐏚𐏛𐏜𐏝𐏞𐏟𐏠𐏡𐏢𐏣𐏤𐏥𐏦𐏧𐏨𐏩𐏪𐏫𐏬𐏭𐏮𐏯𐏰𐏱𐏲𐏳𐏴𐏵𐏶𐏷𐏸𐏹𐏺𐏻𐏼𐏽𐏾𐏿𐐀𐐁𐐂𐐃𐐄𐐅𐐆𐐇𐐈𐐉𐐊𐐋𐐌𐐍𐐎𐐏𐐐𐐑𐐒𐐓𐐔𐐕𐐖𐐗𐐘𐐙𐐚𐐛𐐜𐐝𐐞𐐟𐐠𐐡𐐢𐐣𐐤𐐥𐐦𐐧𐐨𐐩𐐪𐐫𐐬𐐭𐐮𐐯𐐰𐐱𐐲𐐳𐐴𐐵𐐶𐐷𐐸𐐹𐐺𐐻𐐼𐐽𐐾𐐿𐑀𐑁𐑂𐑃𐑄𐑅𐑆𐑇𐑈𐑉𐑊𐑋𐑌𐑍𐑎𐑏𐑐𐑑𐑒𐑓𐑔𐑕𐑖𐑗𐑘𐑙𐑚𐑛𐑜𐑝𐑞𐑟𐑠𐑡𐑢𐑣𐑤𐑥𐑦𐑧𐑨𐑩𐑪𐑫𐑬𐑭𐑮𐑯𐑰𐑱𐑲𐑳𐑴𐑵𐑶𐑷𐑸𐑹𐑺𐑻𐑼𐑽𐑾𐑿𐒀𐒁𐒂𐒃𐒄𐒅𐒆𐒇𐒈𐒉𐒊𐒋𐒌𐒍𐒎𐒏𐒐𐒑𐒒𐒓𐒔𐒕𐒖𐒗𐒘𐒙𐒚𐒛𐒜𐒝𐒞𐒟𐒠𐒡𐒢𐒣𐒤𐒥𐒦𐒧𐒨𐒩𐒪𐒫𐒬𐒭𐒮𐒯𐒰𐒱𐒲𐒳𐒴𐒵𐒶𐒷𐒸𐒹𐒺𐒻𐒼𐒽𐒾𐒿𐓀𐓁𐓂𐓃𐓄𐓅𐓆𐓇𐓈𐓉𐓊𐓋𐓌𐓍𐓎𐓏𐓐𐓑𐓒𐓓𐓔𐓕𐓖𐓗𐓘𐓙𐓚𐓛𐓜𐓝𐓞𐓟𐓠𐓡𐓢𐓣𐓤𐓥𐓦𐓧𐓨𐓩𐓪𐓫𐓬𐓭𐓮𐓯𐓰𐓱𐓲𐓳𐓴𐓵𐓶𐓷𐓸𐓹𐓺𐓻𐓼𐓽𐓾𐓿𐔀𐔁𐔂𐔃𐔄𐔅𐔆𐔇𐔈𐔉𐔊𐔋𐔌𐔍𐔎𐔏𐔐𐔑𐔒𐔓𐔔𐔕𐔖𐔗𐔘𐔙𐔚𐔛𐔜𐔝𐔞𐔟𐔠𐔡𐔢𐔣𐔤𐔥𐔦𐔧𐔨𐔩𐔪𐔫𐔬𐔭𐔮𐔯𐔰𐔱𐔲𐔳𐔴𐔵𐔶𐔷𐔸𐔹𐔺𐔻𐔼𐔽𐔾𐔿𐕀𐕁𐕂𐕃𐕄𐕅𐕆𐕇𐕈𐕉𐕊𐕋𐕌𐕍𐕎𐕏𐕐𐕑𐕒𐕓𐕔𐕕𐕖𐕗𐕘𐕙𐕚𐕛𐕜𐕝𐕞𐕟𐕠𐕡𐕢𐕣𐕤𐕥𐕦𐕧𐕨𐕩𐕪𐕫𐕬𐕭𐕮𐕯𐕰𐕱𐕲𐕳𐕴𐕵𐕶𐕷𐕸𐕹𐕺𐕻𐕼𐕽𐕾𐕿𐖀𐖁𐖂𐖃𐖄𐖅𐖆𐖇𐖈𐖉𐖊𐖋𐖌𐖍𐖎𐖏𐖐𐖑𐖒𐖓𐖔𐖕𐖖𐖗𐖘𐖙𐖚𐖛𐖜𐖝𐖞𐖟𐖠𐖡𐖢𐖣𐖤𐖥𐖦𐖧𐖨𐖩𐖪𐖫𐖬𐖭𐖮𐖯𐖰𐖱𐖲𐖳𐖴𐖵𐖶𐖷𐖸𐖹𐖺𐖻𐖼𐖽𐖾𐖿𐗀𐗁𐗂𐗃𐗄𐗅𐗆𐗇𐗈𐗉𐗊𐗋𐗌𐗍𐗎𐗏𐗐𐗑𐗒𐗓𐗔𐗕𐗖𐗗𐗘𐗙𐗚𐗛𐗜𐗝𐗞𐗟𐗠𐗡𐗢𐗣𐗤𐗥𐗦𐗧𐗨𐗩𐗪𐗫𐗬𐗭𐗮𐗯𐗰𐗱𐗲𐗳𐗴𐗵𐗶𐗷𐗸𐗹𐗺𐗻𐗼𐗽𐗾𐗿𐘀𐘁𐘂𐘃𐘄𐘅𐘆𐘇𐘈𐘉𐘊𐘋𐘌𐘍𐘎𐘏𐘐𐘑𐘒𐘓𐘔𐘕𐘖𐘗𐘘𐘙𐘚𐘛𐘜𐘝𐘞𐘟𐘠𐘡𐘢𐘣𐘤𐘥𐘦𐘧𐘨𐘩𐘪𐘫𐘬𐘭𐘮𐘯𐘰𐘱𐘲𐘳𐘴𐘵𐘶𐘷𐘸𐘹𐘺𐘻𐘼𐘽𐘾𐘿𐙀𐙁𐙂𐙃𐙄𐙅𐙆𐙇𐙈𐙉𐙊𐙋𐙌𐙍𐙎𐙏𐙐𐙑𐙒𐙓𐙔𐙕𐙖𐙗𐙘𐙙𐙚𐙛𐙜𐙝𐙞𐙟𐙠𐙡𐙢𐙣𐙤𐙥𐙦𐙧𐙨𐙩𐙪𐙫𐙬𐙭𐙮𐙯𐙰𐙱𐙲𐙳𐙴𐙵𐙶𐙷𐙸𐙹𐙺𐙻𐙼𐙽𐙾𐙿𐚀𐚁𐚂𐚃𐚄𐚅𐚆𐚇𐚈𐚉𐚊𐚋𐚌𐚍𐚎𐚏𐚐𐚑𐚒𐚓𐚔𐚕𐚖𐚗𐚘𐚙𐚚𐚛𐚜𐚝𐚞𐚟𐚠𐚡𐚢𐚣𐚤𐚥𐚦𐚧𐚨𐚩𐚪𐚫𐚬𐚭𐚮𐚯𐚰𐚱𐚲𐚳𐚴𐚵𐚶𐚷𐚸𐚹𐚺𐚻𐚼𐚽𐚾𐚿𐛀𐛁𐛂𐛃𐛄𐛅𐛆𐛇𐛈𐛉𐛊𐛋𐛌𐛍𐛎𐛏𐛐𐛑𐛒𐛓𐛔𐛕𐛖𐛗𐛘𐛙𐛚𐛛𐛜𐛝𐛞𐛟𐛠𐛡𐛢𐛣𐛤𐛥𐛦𐛧𐛨𐛩𐛪𐛫𐛬𐛭𐛮𐛯𐛰𐛱𐛲𐛳𐛴𐛵𐛶𐛷𐛸𐛹𐛺𐛻𐛼𐛽𐛾𐛿𐜀𐜁𐜂𐜃𐜄𐜅𐜆𐜇𐜈𐜉𐜊𐜋𐜌𐜍𐜎𐜏𐜐𐜑𐜒𐜓𐜔𐜕𐜖𐜗𐜘𐜙𐜚𐜛𐜜𐜝𐜞𐜟𐜠𐜡𐜢𐜣𐜤𐜥𐜦𐜧𐜨𐜩𐜪𐜫𐜬𐜭𐜮𐜯𐜰𐜱𐜲𐜳𐜴𐜵𐜶𐜷𐜸𐜹𐜺𐜻𐜼𐜽𐜾𐜿𐝀𐝁𐝂𐝃𐝄𐝅𐝆𐝇𐝈𐝉𐝊𐝋𐝌𐝍𐝎𐝏𐝐𐝑𐝒𐝓𐝔𐝕𐝖𐝗𐝘𐝙𐝚𐝛𐝜𐝝𐝞𐝟𐝠𐝡𐝢𐝣𐝤𐝥𐝦𐝧𐝨𐝩𐝪𐝫𐝬𐝭𐝮𐝯𐝰𐝱𐝲𐝳𐝴𐝵𐝶𐝷𐝸𐝹𐝺𐝻𐝼𐝽𐝾𐝿𐞀𐞁𐞂𐞃𐞄𐞅𐞆𐞇𐞈𐞉𐞊𐞋𐞌𐞍𐞎𐞏𐞐𐞑𐞒𐞓𐞔𐞕𐞖𐞗𐞘𐞙𐞚𐞛𐞜

五

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У 189

一四二

五言古詩

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中國科學院

吳越鎬山下，吳越鎬山下。

३ अक्षर अक्षर-प्रति

今附錄之

[illegible][illegible]

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//// 田 田 田 田

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25

四夷來朝


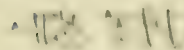

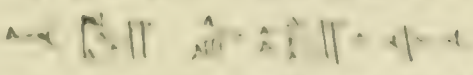


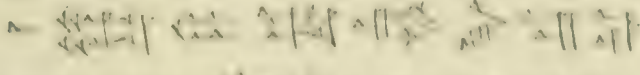
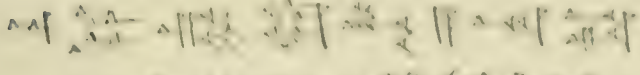
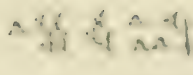

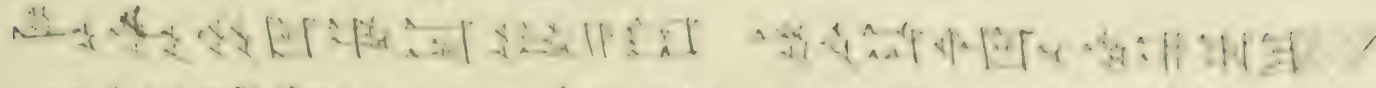
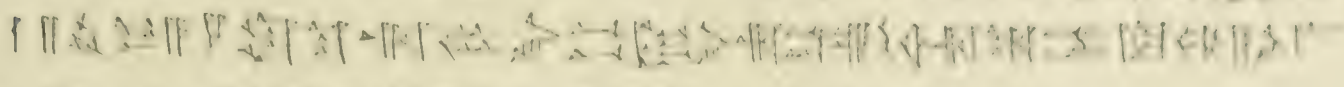
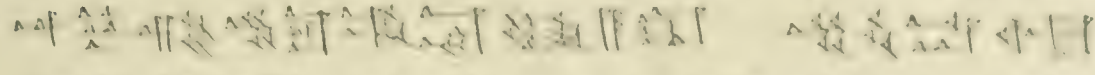
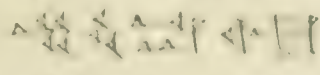
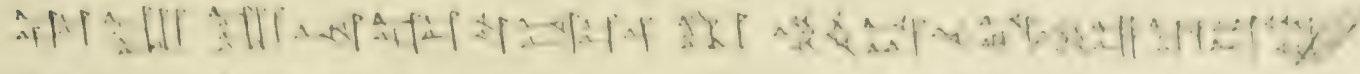
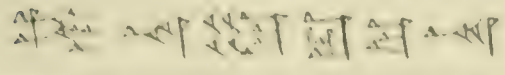

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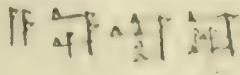
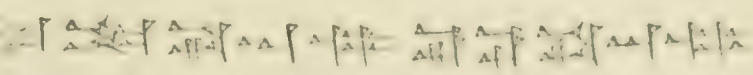
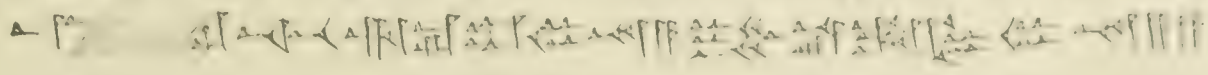
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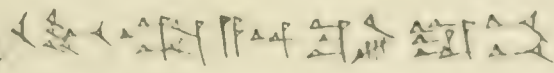
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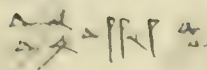
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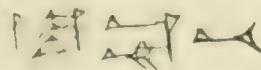
Edm. 405. 26

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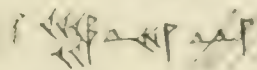
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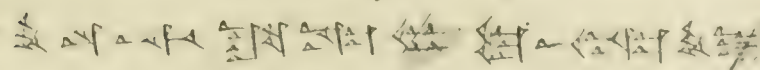
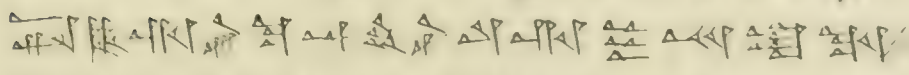
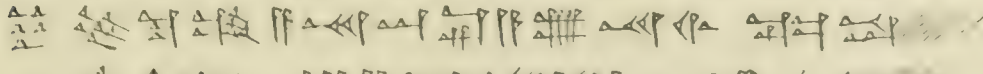
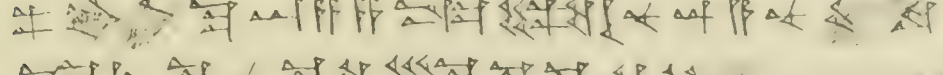
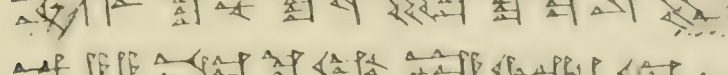
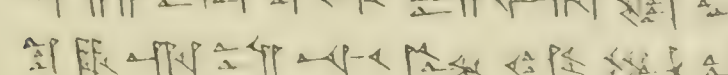







VIII^{bus.}

Edm. Fragment of Creation

1771

Edin. 08 705-3

Obv.

Obverse of a coin or tablet with cuneiform script. The text is arranged in approximately 15 horizontal lines. The script is a form of cuneiform, likely from the Neo-Assyrian or Neo-Babylonian periods. The characters are stylized and arranged in a regular grid-like fashion. Some lines show signs of wear or damage, particularly in the middle and lower sections. The overall layout is rectangular, with the text filling most of the space within the border.

5.

Rev.

Reverse of the coin or tablet, showing a few lines of cuneiform script. The text is less complete than the obverse, with only a few characters visible at the bottom of the page. The script is consistent with the obverse, suggesting it is the same object.

h. 7100. 061

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K. 9315 (9)

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K 9154 Obv

(13)

Handwritten text in a rectangular box, organized into two columns. The left column is numbered 5, 10, 15, and 20. The right column contains corresponding text. The text is in a cuneiform script.

(14)

K 9603

Handwritten text in a rectangular box, organized into two columns. The left column is numbered 5, 10, 15, and 20. The right column contains corresponding text. The text is in a cuneiform script.

(15)

K 9154 Obv

Handwritten text in a rectangular box, organized into two columns. The left column is numbered 5, 10, 15, and 20. The right column contains corresponding text. The text is in a cuneiform script.

K 9154 Rev

Handwritten text in a rectangular box, organized into two columns. The left column is numbered 5, 10, 15, and 20. The right column contains corresponding text. The text is in a cuneiform script.

Handwritten text in a cuneiform script, likely Sumerian or Akkadian, arranged in columns. The text is enclosed in a hand-drawn irregular border. The script is written in dark ink on a light-colored background. The text is organized into several lines, with some lines starting with a small number (e.g., 5, 10, 15) indicating a list or sequence. The text is mostly legible, though some parts are obscured by the border or the handwriting.

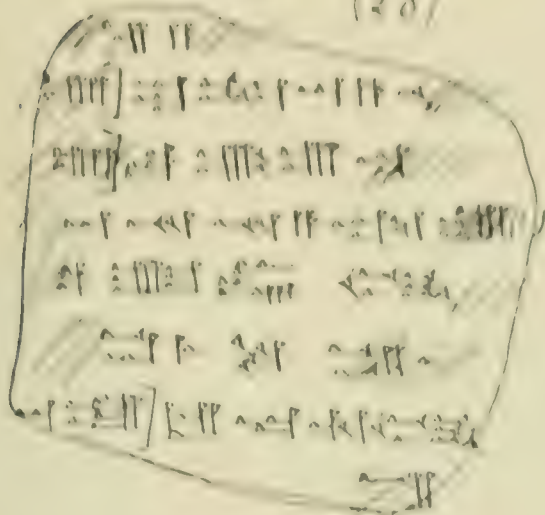
Handwritten text in a cuneiform script, likely Sumerian or Akkadian, arranged in columns. The text is enclosed in a hand-drawn irregular border. The script is written in dark ink on a light-colored background. The text is organized into several lines, with some lines starting with a small number (e.g., 5, 10) indicating a list or sequence. The text is mostly legible, though some parts are obscured by the border or the handwriting.

Handwritten text in a cuneiform script, likely Sumerian or Akkadian, arranged in columns. The text is enclosed in a hand-drawn irregular border. The script is written in dark ink on a light-colored background. The text is organized into several lines, with some lines starting with a small number (e.g., 5) indicating a list or sequence. The text is mostly legible, though some parts are obscured by the border or the handwriting.

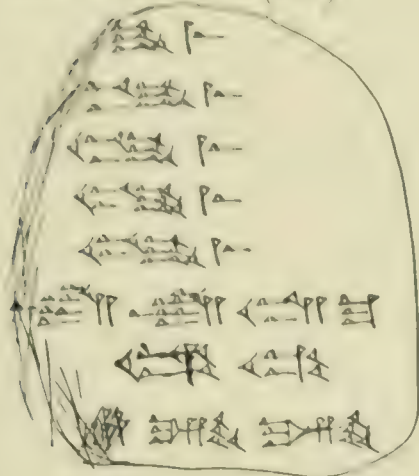
Handwritten text in a cuneiform script, likely Sumerian or Akkadian, arranged in columns. The text is enclosed in a hand-drawn irregular border. The script is written in dark ink on a light-colored background. The text is organized into several lines, with some lines starting with a small number (e.g., 5, 10) indicating a list or sequence. The text is mostly legible, though some parts are obscured by the border or the handwriting.

Rm. 2, 572

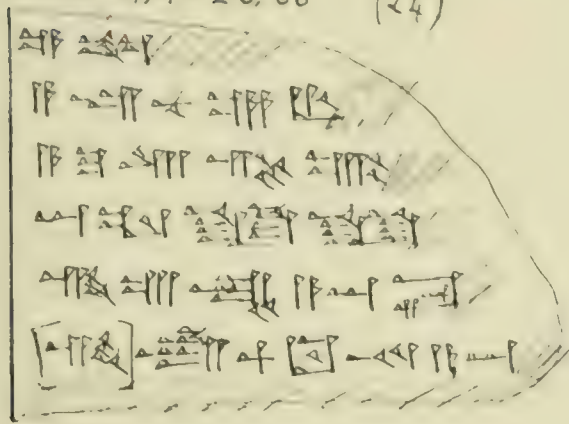
(20)



Rm. 2 II 421. (22)



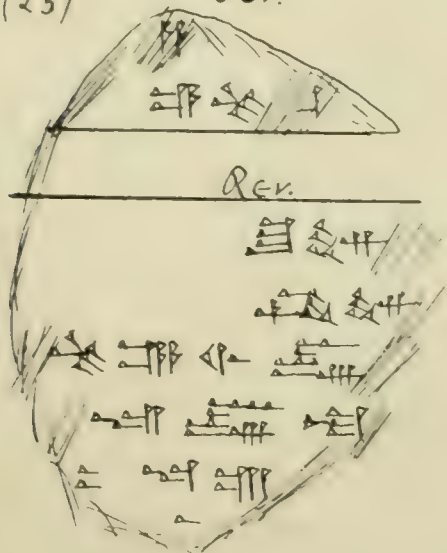
Bu. 87, 4-26, 66 (24)



79, 7-8, 82

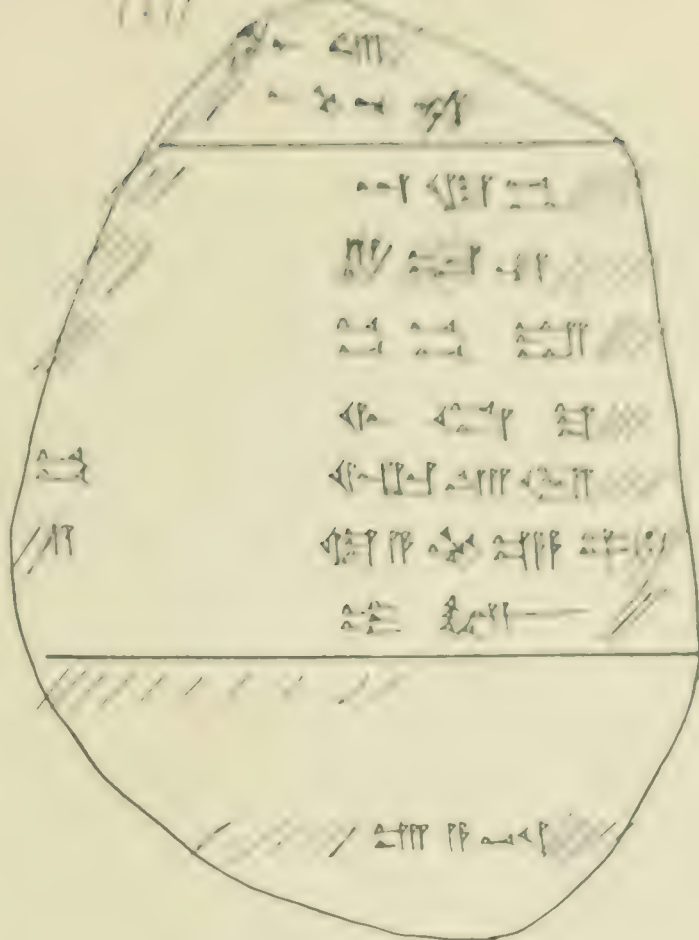
(25)

Obr.



Rm. 2 292

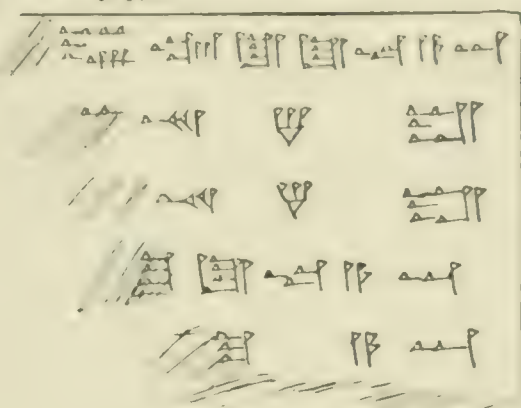
(21)



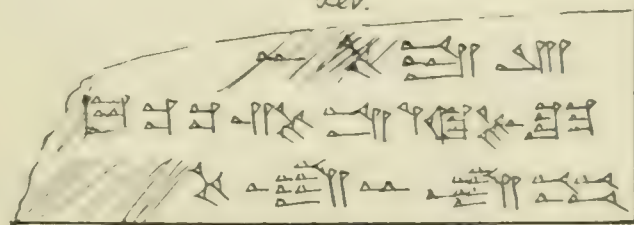
Bu. 83, 1-18, 486

(23)

Obr.

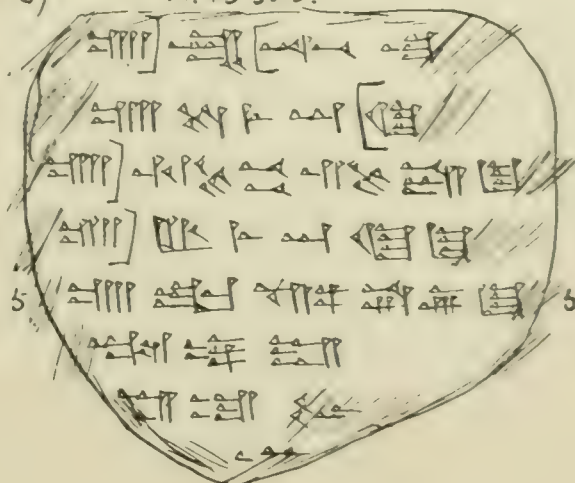


Rev.



(26)

K. 13503.

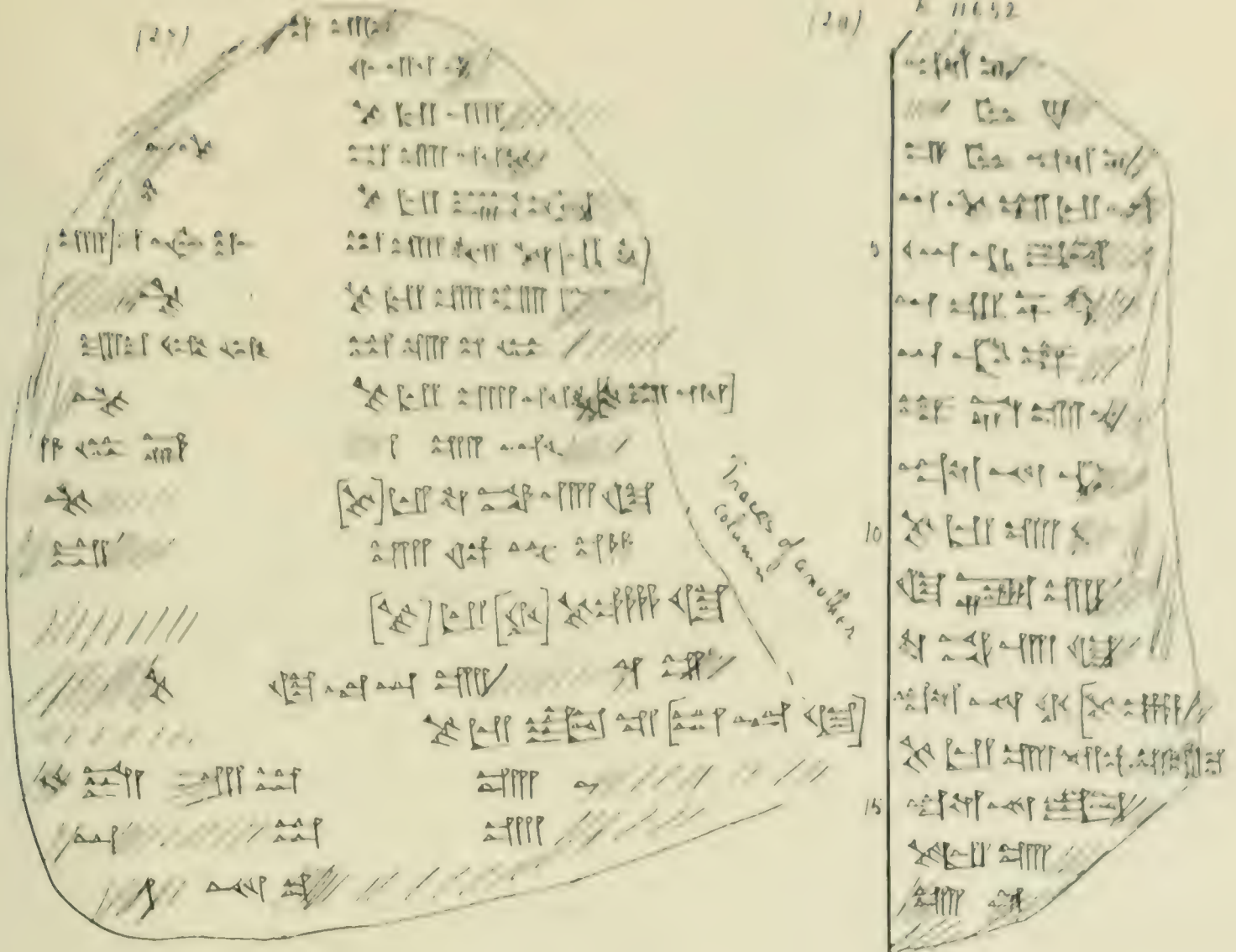


Bu 79.2-8-301

(20)

(20)

A 11652



(20)

Sm 116 06v

[Text in brackets] ... [Text in brackets] ... [Text in brackets] ...
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 [Text in brackets] ... [Text in brackets] ... [Text in brackets] ...

* Sm. 116 has here ...
 This is apparently a line not in any of the parallel passages

Sm. 227

(32)
[Handwritten text in a circular arrangement]

Sm. 228

(32)
[Handwritten text in a circular arrangement]

Sm. 415

(32)
[Handwritten text in a circular arrangement]

Sm. 355.

(33)
[Handwritten text in a circular arrangement]

Sm. 527

(34)
[Handwritten text in a circular arrangement]

Sm. 560. (35)

[Handwritten text in a circular arrangement]

Sm. 1588

(36)
[Handwritten text in a circular arrangement]

(37) Sm. 1662

[Handwritten text in a circular arrangement]

K. 11906

(38)
[Handwritten text in a circular arrangement]

K 11045

Obv.

(37)

Handwritten text in a cuneiform script, arranged in several lines. The text is written on a fragment of a tablet, with some characters appearing to be in a different script or dialect. The fragment is irregularly shaped, with a pointed bottom.

Handwritten text in a cuneiform script, arranged in several lines. The text is written on a fragment of a tablet, with some characters appearing to be in a different script or dialect. The fragment is irregularly shaped, with a pointed bottom.

K 9373.

(42)

Handwritten text in a cuneiform script, arranged in several lines. The text is written on a fragment of a tablet, with some characters appearing to be in a different script or dialect. The fragment is irregularly shaped, with a pointed bottom.

K 10465

Obv.

(40)

Handwritten text in a cuneiform script, arranged in several lines. The text is written on a fragment of a tablet, with some characters appearing to be in a different script or dialect. The fragment is irregularly shaped, with a pointed bottom.

Handwritten text in a cuneiform script, arranged in several lines. The text is written on a fragment of a tablet, with some characters appearing to be in a different script or dialect. The fragment is irregularly shaped, with a pointed bottom.

K 3345

Obv. Col. II

(41)

Handwritten text in a cuneiform script, arranged in several lines. The text is written on a fragment of a tablet, with some characters appearing to be in a different script or dialect. The fragment is irregularly shaped, with a pointed bottom.

K 10150

(15)

Handwritten text in a circular frame, likely a list or inventory, with several lines of script.

K 10155

(15)

Handwritten text in a rectangular frame, organized into columns and rows, possibly a ledger or account book.

K 10155

(15)

Handwritten text in a rectangular frame, continuing the list or inventory, with several lines of script.

10

Handwritten text in a rectangular frame, possibly a summary or conclusion, with several lines of script.

K 10170

(15)

Handwritten text in a large, irregular frame, possibly a detailed account or report, with several lines of script.

K 10163

(15)

Handwritten text in a large, irregular frame, possibly a detailed account or report, with several lines of script.

10

211
2-111
111

A circular rubbing of a coin or seal, showing a grid of small, stylized characters or symbols arranged in four rows and four columns. The characters are dark and appear to be of a specific script, possibly from an ancient civilization. The background is light and textured.

[Faint circular stamp or watermark, possibly containing text like "LIBRARY OF THE UNIVERSITY OF CHICAGO"]

ॐ नमो भगवते वासुदेवाय
 श्रीगणेशाय नमः
 ॐ नमो भगवते वासुदेवाय
 श्रीगणेशाय नमः
 ॐ नमो भगवते वासुदेवाय
 श्रीगणेशाय नमः
 ॐ नमो भगवते वासुदेवाय
 श्रीगणेशाय नमः
 ॐ नमो भगवते वासुदेवाय
 श्रीगणेशाय नमः

14

The page contains a single line of musical notation on a four-line staff. The notation is written in a medieval style, featuring vertical strokes with various flags and horizontal lines. The symbols are arranged in a sequence, with some groups of notes beamed together. The page is numbered '14' in the top right corner.

[illegible]

1551

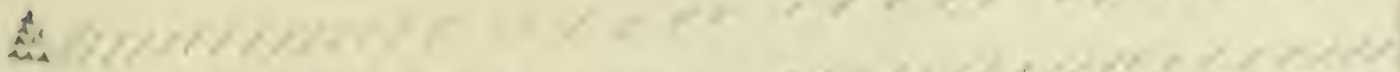
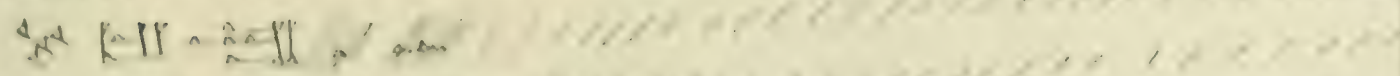



Handwritten musical score on ten staves, numbered 5 to 20 on the left margin. The notation is a form of musical shorthand using vertical strokes, beams, and various symbols. The score is written on aged, slightly stained paper.

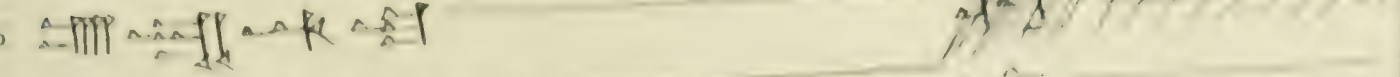
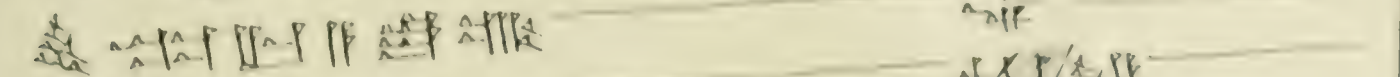
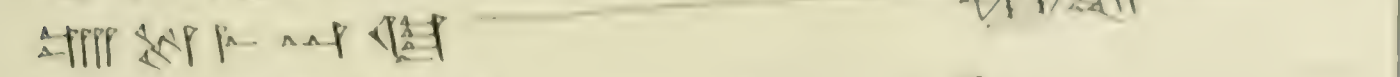
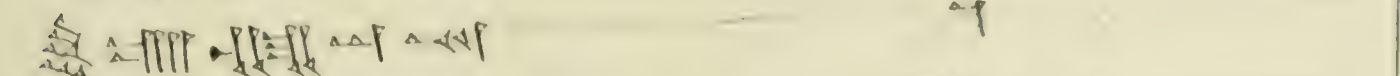
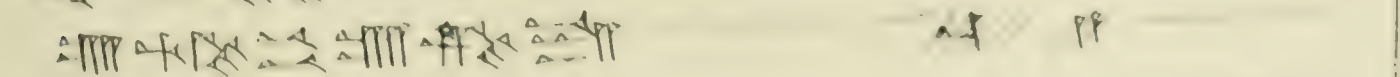
* Gloss

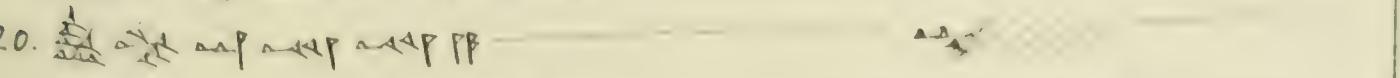
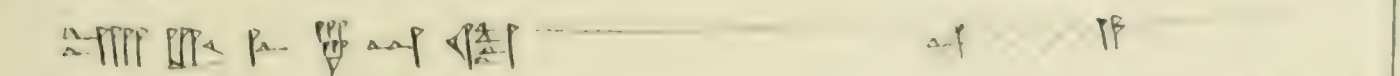
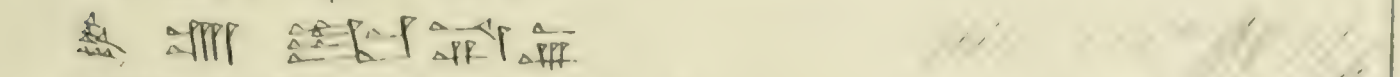
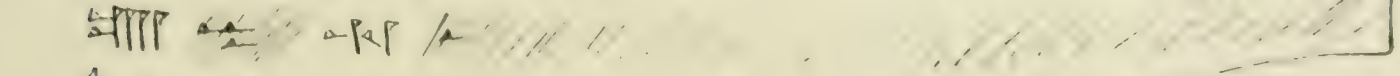
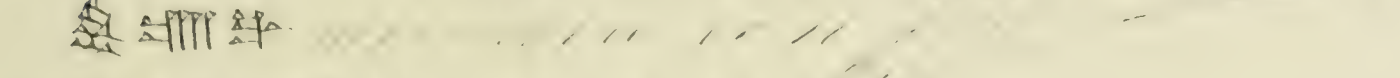
(36)





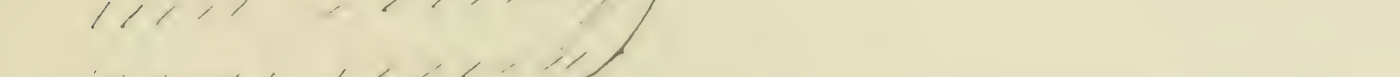
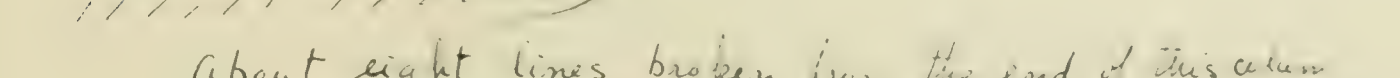
K 193 + 9295 Obv

Top of col 1 is broken away and about eight lines at the top of the fragment are not legible altogether about ten lines are missing

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25. 






About eight lines broken from the end of this column

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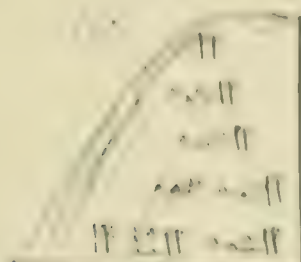
30.

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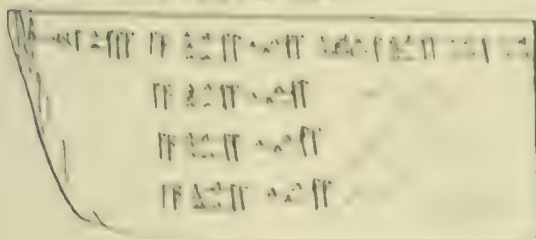
...

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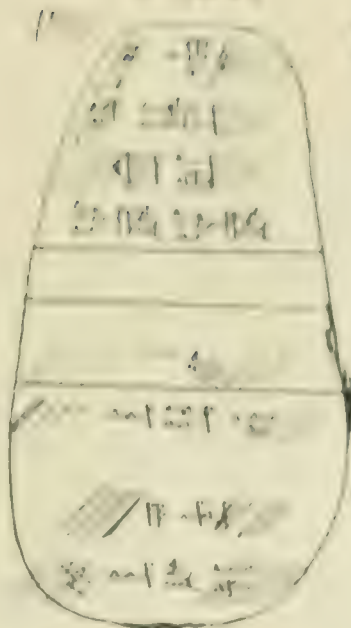
K 1325 (3)



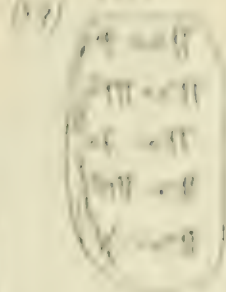
K 1325 Rev.



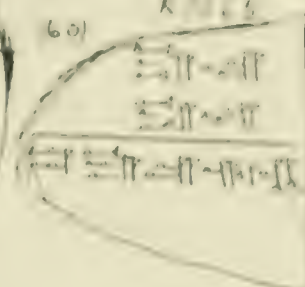
K 10013



K 7947

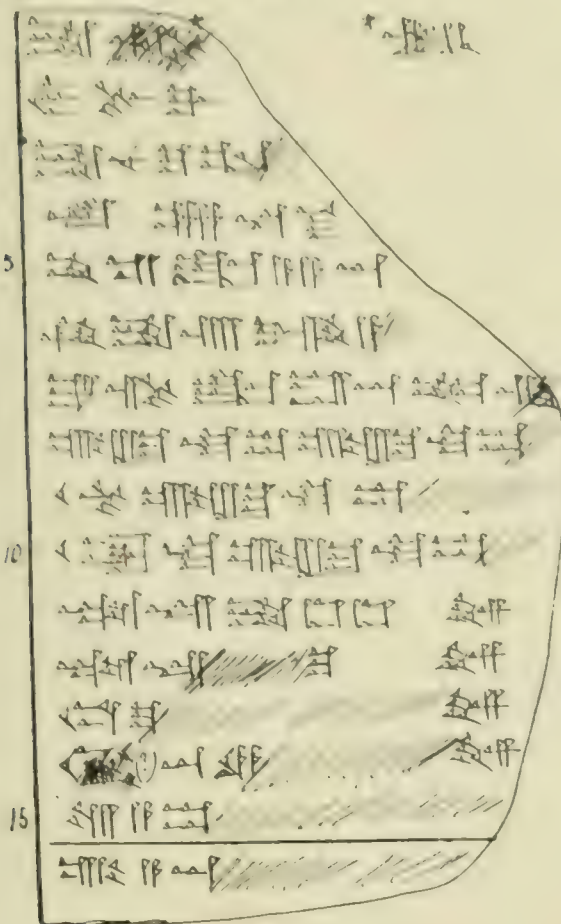


K 10015

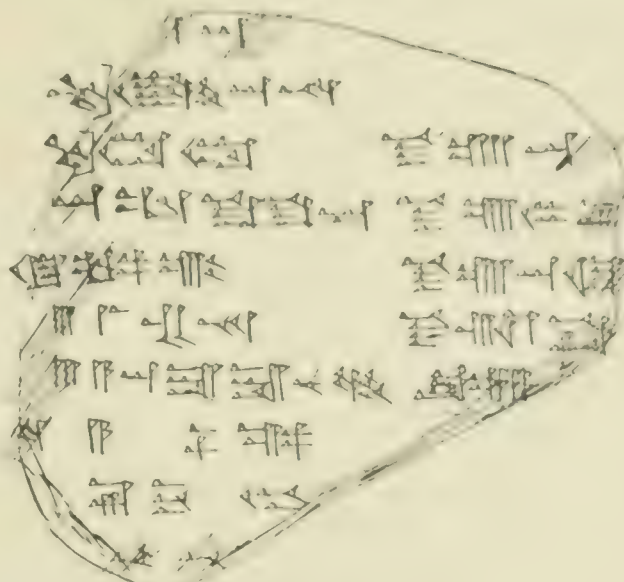


(61)

K 9257

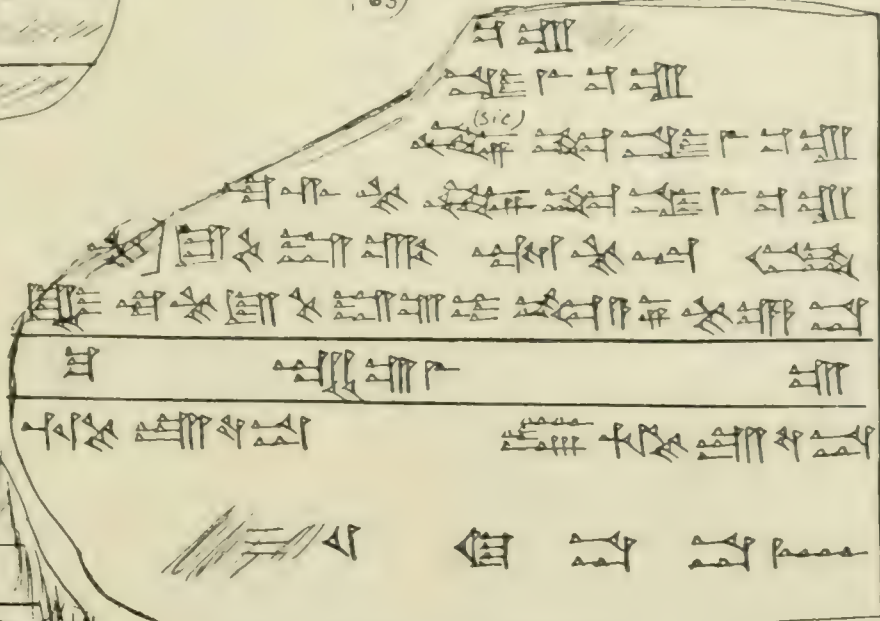


(62) K. 10066



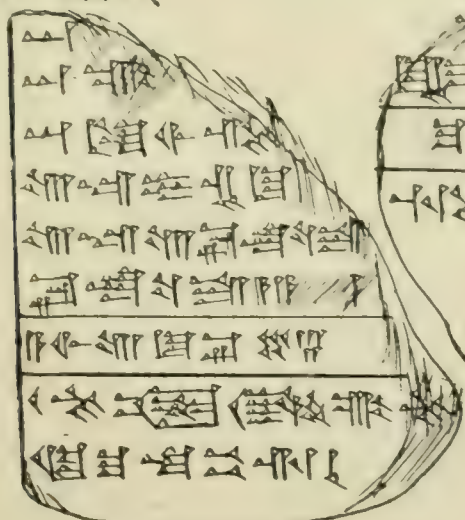
K. 9309 Rev.

(63)



(64)

K. 11874.



K. 11225

(65)

Handwritten text in a cuneiform script, arranged in several lines within a roughly rectangular frame.

Sm 323

Sm 264

(66)

Handwritten text in a cuneiform script, arranged in several lines within a roughly rectangular frame.

(67)

Handwritten text in a cuneiform script, arranged in several lines within a roughly rectangular frame.

(68)

Sm 260

Handwritten text in a cuneiform script, arranged in several lines within a roughly rectangular frame.

(69)

K. 9275

Handwritten text in a cuneiform script, arranged in several lines within a roughly rectangular frame.

(70)

K. 9258. Obv.

Handwritten text in a cuneiform script, arranged in several lines within a roughly rectangular frame.

K. 9258 Rev.

Handwritten text in a cuneiform script, arranged in several lines within a roughly rectangular frame.

Handwritten text in a cuneiform script, organized into columns. The text is partially obscured by diagonal lines, likely representing damage or erasure. The script is arranged in two main columns, with some lines crossing between them. The text is written in a dark ink on a light-colored background.

Handwritten notes in a cuneiform script, located to the right of the main text block. These notes appear to be marginalia or commentary related to the main text.

(7)

K. 2955 + 3216 Obv.

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Handwritten cuneiform text in columns, with some lines crossed out or heavily damaged. The text is arranged in approximately 10 columns, with some lines being longer than others, suggesting a structured list or a specific type of record.

60

Handwritten cuneiform text in columns, continuing the list or record from the previous section. The text is arranged in approximately 10 columns, with some lines being longer than others.

65

Rev.

Handwritten cuneiform text in columns, likely representing the reverse side of the tablet. The text is arranged in approximately 10 columns, with some lines being longer than others.

The remainder of the reverse is entirely destroyed

20

BM. 81-2-4, 207. Obr.

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Handwritten text in a cursive script, organized into columns and rows. The text appears to be a list or a series of entries, possibly related to a historical or administrative record. The script is dense and characteristic of certain historical languages.

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Handwritten text in a cursive script, organized into columns and rows. This section continues the list or series of entries from the main body of text.

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(74) K. 9323

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K. 9378

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K. 9410.

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K 9848

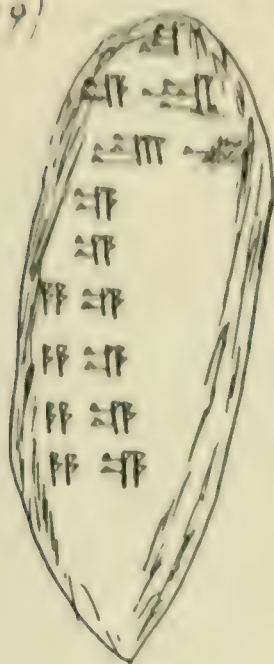
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Rm 2 II 366

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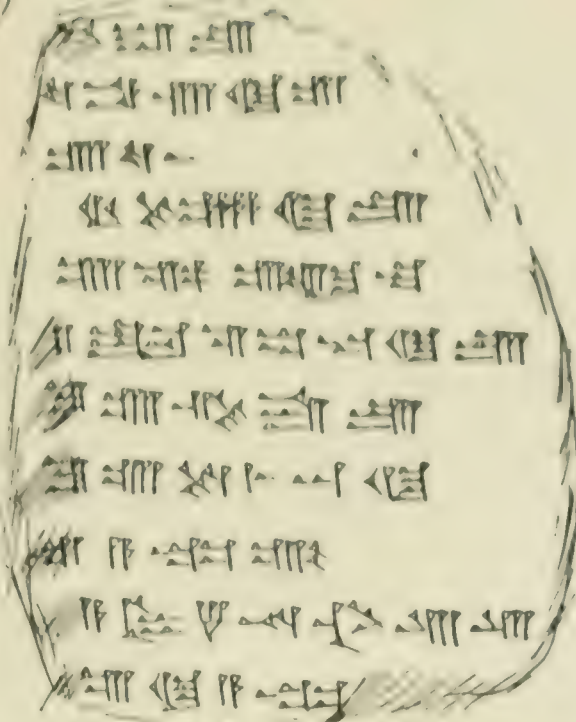
Rm. 2 II 420

(79)



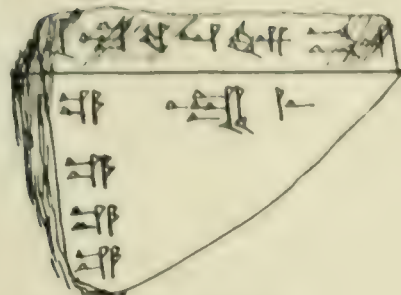
Rm. 29.2 n. 70

(80)



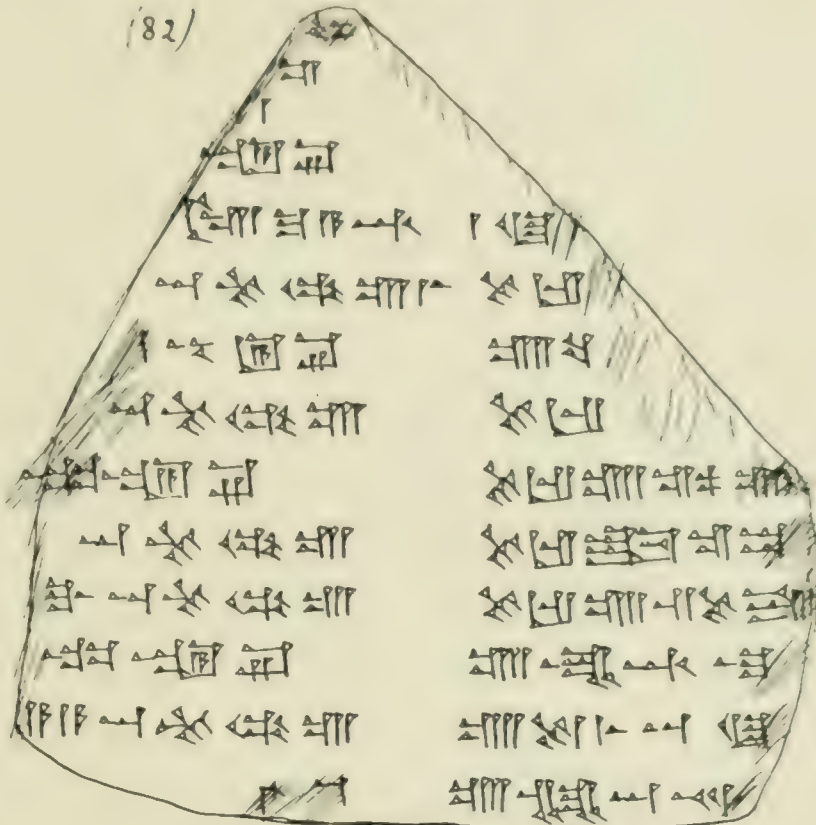
(81)

K. 9381



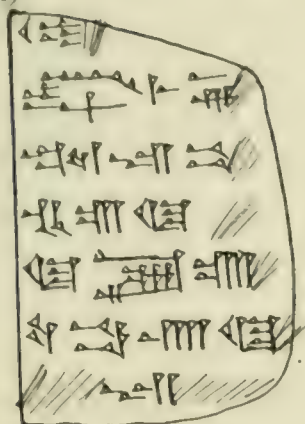
Rm. 2. II. 426

(82)

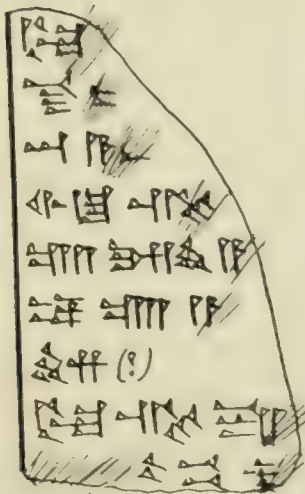


(83)

K. 13489. Obv

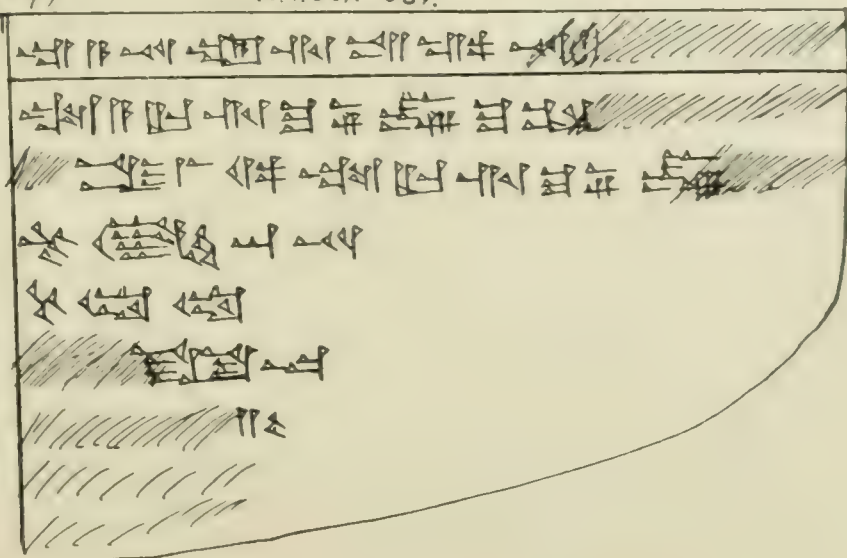


Rev.



(84)

K. 11685. Obv.



(92) K 9258 Obv.
(70)

Handwritten text in a cuneiform script, likely Sumerian or Akkadian, arranged in several lines. The text is partially enclosed by a hand-drawn line.

K 9258 Rev

Handwritten text in a cuneiform script, likely Sumerian or Akkadian, arranged in several lines. The text is enclosed in a rectangular box.

K 3801 (94)

Handwritten text in a cuneiform script, likely Sumerian or Akkadian, arranged in several lines. The text is partially enclosed by a hand-drawn line.

K 5273

(93)
Handwritten text in a cuneiform script, likely Sumerian or Akkadian, arranged in several lines. The text is partially enclosed by a hand-drawn line.

95

K 410 Obv

Handwritten text in a rectangular frame, likely a list or record, with multiple lines of script.

Rev.

Handwritten text on the reverse side, continuing the list or record, with some lines crossed out.

96

K 4427. Obv.

Handwritten text in a rectangular frame, likely a list or record, with multiple lines of script.

K. 7787

(97)

Handwritten text in a large, irregular frame, possibly a list or record, with multiple lines of script.

(98)

K. 6657

1. ॐ नमो भगवते वासुदेवाय
 2. ॐ नमो भगवते वासुदेवाय
 3. ॐ नमो भगवते वासुदेवाय
 4. ॐ नमो भगवते वासुदेवाय
 5. ॐ नमो भगवते वासुदेवाय
 6. ॐ नमो भगवते वासुदेवाय
 7. ॐ नमो भगवते वासुदेवाय
 8. ॐ नमो भगवते वासुदेवाय
 9. ॐ नमो भगवते वासुदेवाय
 10. ॐ नमो भगवते वासुदेवाय

(99)

K. 7227

1. ॐ नमो भगवते वासुदेवाय
 2. ॐ नमो भगवते वासुदेवाय
 3. ॐ नमो भगवते वासुदेवाय
 4. ॐ नमो भगवते वासुदेवाय
 5. ॐ नमो भगवते वासुदेवाय
 6. ॐ नमो भगवते वासुदेवाय
 7. ॐ नमो भगवते वासुदेवाय
 8. ॐ नमो भगवते वासुदेवाय
 9. ॐ नमो भगवते वासुदेवाय
 10. ॐ नमो भगवते वासुदेवाय

(100)

K. 7863 Obv.

Illegible

1. ॐ नमो भगवते वासुदेवाय
 2. ॐ नमो भगवते वासुदेवाय
 3. ॐ नमो भगवते वासुदेवाय
 4. ॐ नमो भगवते वासुदेवाय
 5. ॐ नमो भगवते वासुदेवाय
 6. ॐ नमो भगवते वासुदेवाय
 7. ॐ नमो भगवते वासुदेवाय
 8. ॐ नमो भगवते वासुदेवाय
 9. ॐ नमो भगवते वासुदेवाय
 10. ॐ नमो भगवते वासुदेवाय
 11. ॐ नमो भगवते वासुदेवाय
 12. ॐ नमो भगवते वासुदेवाय
 13. ॐ नमो भगवते वासुदेवाय
 14. ॐ नमो भगवते वासुदेवाय
 15. ॐ नमो भगवते वासुदेवाय
 16. ॐ नमो भगवते वासुदेवाय
 17. ॐ नमो भगवते वासुदेवाय
 18. ॐ नमो भगवते वासुदेवाय
 19. ॐ नमो भगवते वासुदेवाय
 20. ॐ नमो भगवते वासुदेवाय

Traces of six more lines

(104)

K. 9013

1- 2- 3- 4- 5- 6- 7- 8- 9- 10- 11- 12- 13- 14- 15- 16- 17- 18- 19- 20-
 21- 22- 23- 24- 25- 26- 27- 28- 29- 30- 31- 32- 33- 34- 35- 36- 37- 38- 39- 40-
 41- 42- 43- 44- 45- 46- 47- 48- 49- 50- 51- 52- 53- 54- 55- 56- 57- 58- 59- 60-
 61- 62- 63- 64- 65- 66- 67- 68- 69- 70- 71- 72- 73- 74- 75- 76- 77- 78- 79- 80-
 81- 82- 83- 84- 85- 86- 87- 88- 89- 90- 91- 92- 93- 94- 95- 96- 97- 98- 99- 100-

K. 9013 (100)

1- 2- 3- 4- 5- 6- 7- 8- 9- 10- 11- 12- 13- 14- 15- 16- 17- 18- 19- 20-
 21- 22- 23- 24- 25- 26- 27- 28- 29- 30- 31- 32- 33- 34- 35- 36- 37- 38- 39- 40-
 41- 42- 43- 44- 45- 46- 47- 48- 49- 50- 51- 52- 53- 54- 55- 56- 57- 58- 59- 60-
 61- 62- 63- 64- 65- 66- 67- 68- 69- 70- 71- 72- 73- 74- 75- 76- 77- 78- 79- 80-
 81- 82- 83- 84- 85- 86- 87- 88- 89- 90- 91- 92- 93- 94- 95- 96- 97- 98- 99- 100-

(105)

K. 9120

1- 2- 3- 4- 5- 6- 7- 8- 9- 10- 11- 12- 13- 14- 15- 16- 17- 18- 19- 20-
 21- 22- 23- 24- 25- 26- 27- 28- 29- 30- 31- 32- 33- 34- 35- 36- 37- 38- 39- 40-
 41- 42- 43- 44- 45- 46- 47- 48- 49- 50- 51- 52- 53- 54- 55- 56- 57- 58- 59- 60-
 61- 62- 63- 64- 65- 66- 67- 68- 69- 70- 71- 72- 73- 74- 75- 76- 77- 78- 79- 80-
 81- 82- 83- 84- 85- 86- 87- 88- 89- 90- 91- 92- 93- 94- 95- 96- 97- 98- 99- 100-

K. 8213

(106)

1- 2- 3- 4- 5- 6- 7- 8- 9- 10- 11- 12- 13- 14- 15- 16- 17- 18- 19- 20-
 21- 22- 23- 24- 25- 26- 27- 28- 29- 30- 31- 32- 33- 34- 35- 36- 37- 38- 39- 40-
 41- 42- 43- 44- 45- 46- 47- 48- 49- 50- 51- 52- 53- 54- 55- 56- 57- 58- 59- 60-
 61- 62- 63- 64- 65- 66- 67- 68- 69- 70- 71- 72- 73- 74- 75- 76- 77- 78- 79- 80-
 81- 82- 83- 84- 85- 86- 87- 88- 89- 90- 91- 92- 93- 94- 95- 96- 97- 98- 99- 100-

K. 6036

(107)

1- 2- 3- 4- 5- 6- 7- 8- 9- 10- 11- 12- 13- 14- 15- 16- 17- 18- 19- 20-
 21- 22- 23- 24- 25- 26- 27- 28- 29- 30- 31- 32- 33- 34- 35- 36- 37- 38- 39- 40-
 41- 42- 43- 44- 45- 46- 47- 48- 49- 50- 51- 52- 53- 54- 55- 56- 57- 58- 59- 60-
 61- 62- 63- 64- 65- 66- 67- 68- 69- 70- 71- 72- 73- 74- 75- 76- 77- 78- 79- 80-
 81- 82- 83- 84- 85- 86- 87- 88- 89- 90- 91- 92- 93- 94- 95- 96- 97- 98- 99- 100-



2131

K 5763

1143

1771

[Handwritten musical notation on staves]

[illegible]

K 4344

116 }

K 7618

115)

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K 9722

117

[illegible]

K. 9368

(118)

78)

3)

10

Handwritten musical notation on a page numbered 78. The notation consists of various symbols, including horizontal lines with flags, vertical strokes, and clusters of symbols, arranged in a series of lines. Some symbols are enclosed in boxes or have additional markings like asterisks. The page is numbered 78 in the top left, 3) on the left margin, and 10 at the bottom left. There is a circled 'C' at the bottom right.

Line 8 belongs before line 7.

K 13555

(128)

Handwritten text in a cuneiform script, enclosed in a hand-drawn oval. The text is arranged in several lines, with some characters appearing to be grouped or repeated.

(129)

K 13549

Handwritten text in a cuneiform script, enclosed in a hand-drawn oval. The text is arranged in several lines, with some characters appearing to be grouped or repeated.

(130)

K 13548

Handwritten text in a cuneiform script, enclosed in a hand-drawn oval. The text is arranged in several lines, with some characters appearing to be grouped or repeated.

(131) K 13546

Handwritten text in a cuneiform script, enclosed in a hand-drawn oval. The text is arranged in several lines, with some characters appearing to be grouped or repeated.

(132)

K 13542

Handwritten text in a cuneiform script, enclosed in a hand-drawn oval. The text is arranged in several lines, with some characters appearing to be grouped or repeated.

(133)

K 5550

Handwritten text in a cuneiform script, enclosed in a hand-drawn oval. The text is arranged in several lines, with some characters appearing to be grouped or repeated.

(134) K 9316 Obr.

Handwritten text in a cuneiform script, enclosed in a hand-drawn oval. The text is arranged in several lines, with some characters appearing to be grouped or repeated.

K 9249 (135)

Handwritten text in a cuneiform script, enclosed in a hand-drawn oval. The text is arranged in several lines, with some characters appearing to be grouped or repeated.

(186)

K. 344, obv

[1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12. 13. 14. 15. 16. 17. 18. 19. 20.]
[21. 22. 23. 24. 25. 26. 27. 28. 29. 30. 31. 32. 33. 34. 35. 36. 37. 38. 39. 40.]
[41. 42. 43. 44. 45. 46. 47. 48. 49. 50. 51. 52. 53. 54. 55. 56. 57. 58. 59. 60.]

K. 344, rev

[1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12. 13. 14. 15. 16. 17. 18. 19. 20.]
[21. 22. 23. 24. 25. 26. 27. 28. 29. 30. 31. 32. 33. 34. 35. 36. 37. 38. 39. 40.]
[41. 42. 43. 44. 45. 46. 47. 48. 49. 50. 51. 52. 53. 54. 55. 56. 57. 58. 59. 60.]
[61. 62. 63. 64. 65. 66. 67. 68. 69. 70. 71. 72. 73. 74. 75. 76. 77. 78. 79. 80.]
[81. 82. 83. 84. 85. 86. 87. 88. 89. 90. 91. 92. 93. 94. 95. 96. 97. 98. 99. 100.]
[101. 102. 103. 104. 105. 106. 107. 108. 109. 110. 111. 112. 113. 114. 115. 116. 117. 118. 119. 120.]
[121. 122. 123. 124. 125. 126. 127. 128. 129. 130. 131. 132. 133. 134. 135. 136. 137. 138. 139. 140.]
[141. 142. 143. 144. 145. 146. 147. 148. 149. 150. 151. 152. 153. 154. 155. 156. 157. 158. 159. 160.]
[161. 162. 163. 164. 165. 166. 167. 168. 169. 170. 171. 172. 173. 174. 175. 176. 177. 178. 179. 180.]
[181. 182. 183. 184. 185. 186. 187. 188. 189. 190. 191. 192. 193. 194. 195. 196. 197. 198. 199. 200.]
[201. 202. 203. 204. 205. 206. 207. 208. 209. 210. 211. 212. 213. 214. 215. 216. 217. 218. 219. 220.]
[221. 222. 223. 224. 225. 226. 227. 228. 229. 230. 231. 232. 233. 234. 235. 236. 237. 238. 239. 240.]
[241. 242. 243. 244. 245. 246. 247. 248. 249. 250. 251. 252. 253. 254. 255. 256. 257. 258. 259. 260.]
[261. 262. 263. 264. 265. 266. 267. 268. 269. 270. 271. 272. 273. 274. 275. 276. 277. 278. 279. 280.]
[281. 282. 283. 284. 285. 286. 287. 288. 289. 290. 291. 292. 293. 294. 295. 296. 297. 298. 299. 300.]
[301. 302. 303. 304. 305. 306. 307. 308. 309. 310. 311. 312. 313. 314. 315. 316. 317. 318. 319. 320.]
[321. 322. 323. 324. 325. 326. 327. 328. 329. 330. 331. 332. 333. 334. 335. 336. 337. 338. 339. 340.]
[341. 342. 343. 344. 345. 346. 347. 348. 349. 350. 351. 352. 353. 354. 355. 356. 357. 358. 359. 360.]
[361. 362. 363. 364. 365. 366. 367. 368. 369. 370. 371. 372. 373. 374. 375. 376. 377. 378. 379. 380.]
[381. 382. 383. 384. 385. 386. 387. 388. 389. 390. 391. 392. 393. 394. 395. 396. 397. 398. 399. 400.]
[401. 402. 403. 404. 405. 406. 407. 408. 409. 410. 411. 412. 413. 414. 415. 416. 417. 418. 419. 420.]
[421. 422. 423. 424. 425. 426. 427. 428. 429. 430. 431. 432. 433. 434. 435. 436. 437. 438. 439. 440.]
[441. 442. 443. 444. 445. 446. 447. 448. 449. 450. 451. 452. 453. 454. 455. 456. 457. 458. 459. 460.]
[461. 462. 463. 464. 465. 466. 467. 468. 469. 470. 471. 472. 473. 474. 475. 476. 477. 478. 479. 480.]
[481. 482. 483. 484. 485. 486. 487. 488. 489. 490. 491. 492. 493. 494. 495. 496. 497. 498. 499. 500.]
[501. 502. 503. 504. 505. 506. 507. 508. 509. 510. 511. 512. 513. 514. 515. 516. 517. 518. 519. 520.]
[521. 522. 523. 524. 525. 526. 527. 528. 529. 530. 531. 532. 533. 534. 535. 536. 537. 538. 539. 540.]
[541. 542. 543. 544. 545. 546. 547. 548. 549. 550. 551. 552. 553. 554. 555. 556. 557. 558. 559. 560.]
[561. 562. 563. 564. 565. 566. 567. 568. 569. 570. 571. 572. 573. 574. 575. 576. 577. 578. 579. 580.]
[581. 582. 583. 584. 585. 586. 587. 588. 589. 590. 591. 592. 593. 594. 595. 596. 597. 598. 599. 600.]
[601. 602. 603. 604. 605. 606. 607. 608. 609. 610. 611. 612. 613. 614. 615. 616. 617. 618. 619. 620.]
[621. 622. 623. 624. 625. 626. 627. 628. 629. 630. 631. 632. 633. 634. 635. 636. 637. 638. 639. 640.]
[641. 642. 643. 644. 645. 646. 647. 648. 649. 650. 651. 652. 653. 654. 655. 656. 657. 658. 659. 660.]
[661. 662. 663. 664. 665. 666. 667. 668. 669. 670. 671. 672. 673. 674. 675. 676. 677. 678. 679. 680.]
[681. 682. 683. 684. 685. 686. 687. 688. 689. 690. 691. 692. 693. 694. 695. 696. 697. 698. 699. 700.]
[701. 702. 703. 704. 705. 706. 707. 708. 709. 710. 711. 712. 713. 714. 715. 716. 717. 718. 719. 720.]
[721. 722. 723. 724. 725. 726. 727. 728. 729. 730. 731. 732. 733. 734. 735. 736. 737. 738. 739. 740.]
[741. 742. 743. 744. 745. 746. 747. 748. 749. 750. 751. 752. 753. 754. 755. 756. 757. 758. 759. 760.]
[761. 762. 763. 764. 765. 766. 767. 768. 769. 770. 771. 772. 773. 774. 775. 776. 777. 778. 779. 780.]
[781. 782. 783. 784. 785. 786. 787. 788. 789. 790. 791. 792. 793. 794. 795. 796. 797. 798. 799. 800.]
[801. 802. 803. 804. 805. 806. 807. 808. 809. 810. 811. 812. 813. 814. 815. 816. 817. 818. 819. 820.]
[821. 822. 823. 824. 825. 826. 827. 828. 829. 830. 831. 832. 833. 834. 835. 836. 837. 838. 839. 840.]
[841. 842. 843. 844. 845. 846. 847. 848. 849. 850. 851. 852. 853. 854. 855. 856. 857. 858. 859. 860.]
[861. 862. 863. 864. 865. 866. 867. 868. 869. 870. 871. 872. 873. 874. 875. 876. 877. 878. 879. 880.]
[881. 882. 883. 884. 885. 886. 887. 888. 889. 890. 891. 892. 893. 894. 895. 896. 897. 898. 899. 900.]
[901. 902. 903. 904. 905. 906. 907. 908. 909. 910. 911. 912. 913. 914. 915. 916. 917. 918. 919. 920.]
[921. 922. 923. 924. 925. 926. 927. 928. 929. 930. 931. 932. 933. 934. 935. 936. 937. 938. 939. 940.]
[941. 942. 943. 944. 945. 946. 947. 948. 949. 950. 951. 952. 953. 954. 955. 956. 957. 958. 959. 960.]
[961. 962. 963. 964. 965. 966. 967. 968. 969. 970. 971. 972. 973. 974. 975. 976. 977. 978. 979. 980.]
[981. 982. 983. 984. 985. 986. 987. 988. 989. 990. 991. 992. 993. 994. 995. 996. 997. 998. 999. 1000.]

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plate 45

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K. 3482 Obv.

K. 3482 Rev.

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(138) K. 3482 Obv.

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K. 3482 Rev.

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Handwritten text in a cuneiform script, likely Sumerian or Akkadian, arranged in several lines within a rectangular frame.

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Main body of handwritten text in cuneiform script, spanning multiple lines and partially enclosed by a large, irregular line.

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K. 13 567 (142)

Handwritten text in a cuneiform script, located in a smaller rectangular frame on the right side of the page.

Handwritten text in a cuneiform script, located in a large rectangular frame at the bottom of the page.

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(158)

K 3238 Ob.

Handwritten text in a script, likely a form of Pahlavi or Avestan, arranged in lines. The text is enclosed in a rectangular frame. Some lines are numbered on the left margin: 5, 10, 15.

K.3238 Rev.

Handwritten text in a script, likely a form of Pahlavi or Avestan, arranged in lines. The text is enclosed in a rectangular frame.

Colophon

Handwritten text in a script, likely a form of Pahlavi or Avestan, arranged in lines. The text is enclosed in a rectangular frame.

(159)

K 8384.

Handwritten text in a script, likely a form of Pahlavi or Avestan, arranged in lines. The text is enclosed in a rectangular frame.

160)

K 3445

Handwritten text in a cuneiform script, organized into several lines within a large, irregularly shaped frame. The text appears to be a list or a series of entries, with some lines starting with a small number (possibly 10).

K 3445 5 insert

161)

K 8641

Handwritten text in a cuneiform script, organized into several lines within a large, irregularly shaped frame. The text appears to be a list or a series of entries, with some lines starting with a small number (possibly 5 or 10).

K. 3315 Rev.

163)

Handwritten text in a cuneiform script, located at the bottom left of the page.

Handwritten text in a cuneiform script, organized into several lines within a rectangular frame. The text appears to be a list or a series of entries, with some lines starting with a small number (possibly 5).

162)

K. 8608

Handwritten text in a cuneiform script, organized into several lines within a large, irregularly shaped frame. The text appears to be a list or a series of entries, with some lines starting with a small number (possibly 10).

K. 3315

163)

Handwritten text in a cuneiform script, organized into several lines within a large, irregularly shaped frame. The text appears to be a list or a series of entries, with some lines starting with a small number (possibly 5 or 10).

L. 11638 Obv. 1700

Handwritten text in a rectangular box, likely a list or inventory.

Handwritten text in a rectangular box, likely a list or inventory.

Handwritten text to the right of the box.

8m 492 1700

Handwritten text in a rectangular box, likely a list or inventory.

1700

Handwritten text in a rectangular box, likely a list or inventory.

Handwritten text below the box.

Handwritten text in a rectangular box, likely a list or inventory.

Handwritten text in a rectangular box, likely a list or inventory.

1721 8m. 492
Handwritten text below the box.

DT. 312 Obv. 1731

Handwritten text in a rectangular box, likely a list or inventory.

K. 11638 Obv.

Handwritten text in a rectangular box, likely a list or inventory.

K. 11639 Rev.

Handwritten text in a rectangular box, likely a list or inventory.

Handwritten text in a rectangular box, likely a list or inventory.

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(178) K. 5240.

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(179) K. 5040.

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K. 6173 (180)

Handwritten text in a circular frame, likely a liturgical fragment. The text is arranged in several lines, with some lines starting with a large initial letter. The script is a medieval Gothic hand.

(191) K. 2479

Handwritten text in a circular frame, likely a liturgical fragment. The text is arranged in several lines, with some lines starting with a large initial letter. The script is a medieval Gothic hand.

(182)

K. 8642

Handwritten text in a circular frame, likely a liturgical fragment. The text is arranged in several lines, with some lines starting with a large initial letter. The script is a medieval Gothic hand.

(85)

K. 9333

Handwritten text in a circular frame, likely a liturgical fragment. The text is arranged in several lines, with some lines starting with a large initial letter. The script is a medieval Gothic hand.

K. 4638 Obv. (185)

Handwritten text in a circular frame, likely a liturgical fragment. The text is arranged in several lines, with some lines starting with a large initial letter. The script is a medieval Gothic hand.

K. 5831 (184)

Handwritten text in a circular frame, likely a liturgical fragment. The text is arranged in several lines, with some lines starting with a large initial letter. The script is a medieval Gothic hand.

K. 4638 Rev

Handwritten text in a circular frame, likely a liturgical fragment. The text is arranged in several lines, with some lines starting with a large initial letter. The script is a medieval Gothic hand.

(192)

K 4630 Rev.

(193)

K 4630 Rev.

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K 4630 Rev.

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(193)

K 10205 Obv.

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A 5001 Rev. 181

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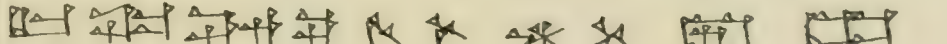
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[illegible]

30. 

(195)

Ashmolean A

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Handwritten text line 1

Handwritten text line 2

Handwritten text line 3

Handwritten text line 4

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Handwritten text line 5

Handwritten text line 6

Handwritten text line 7

Handwritten text line 8

Handwritten text line 9

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Handwritten text line 10

Handwritten text line 11

Handwritten text line 12

Handwritten text line 13

Handwritten text line 14

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Handwritten text line 15

Handwritten text line 16

Handwritten text line 17

Handwritten text line 18

Left edge of handwritten text line 19

Ashmolean B

33

Handwritten text line 1

Handwritten text line 2

Handwritten text at the top of the page, possibly a title or header.

Handwritten text line.

5 Handwritten text line.

Handwritten text line.

Handwritten text line.

Handwritten text line.

Handwritten text line.

10 Handwritten text line.

Handwritten text line.

Rev.

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Handwritten text line.

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Handwritten text line.

Handwritten text line.

Handwritten text at the bottom left.

Handwritten text at the bottom right.

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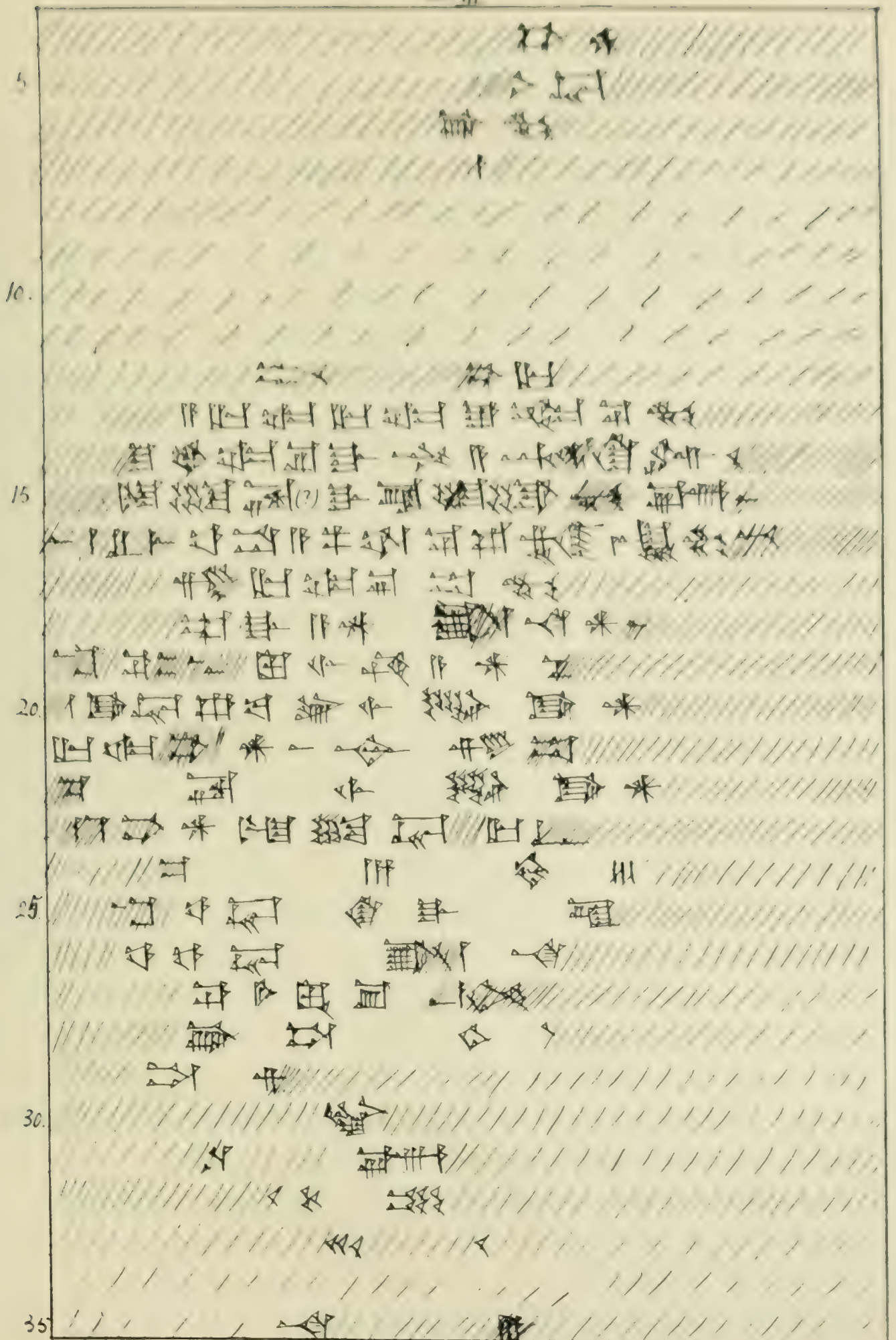
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Ashmolean Prism

Col III



Col IV has traces of three lines at top before the line numbered one in the text

A 2581-4 2700 Oboro

1000000

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 16
 Die or six tones missing

K. 2867 06r

16
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About ten lines missing

REVERSE.

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K. 2881 Rev

K. 2881 Rev

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there supply four lines from SBP 10.5.21

K.5653

(202)

10742

(203)

10742

(204)

(205) K.11977

(206)

K.9358

III

(207)

II K. 11150

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IV	Rev.	IV
...

(2cs) K 5152 Ob.

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K. 6024/

[illegible]

A hand-drawn diagram of a trapezoidal structure, possibly a roof or a container, with a series of small, stylized figures or symbols arranged along its top edge. The symbols appear to be a mix of letters and abstract shapes, possibly representing a sequence or a code. The drawing is done in a simple, sketchy style with black ink on a light background.

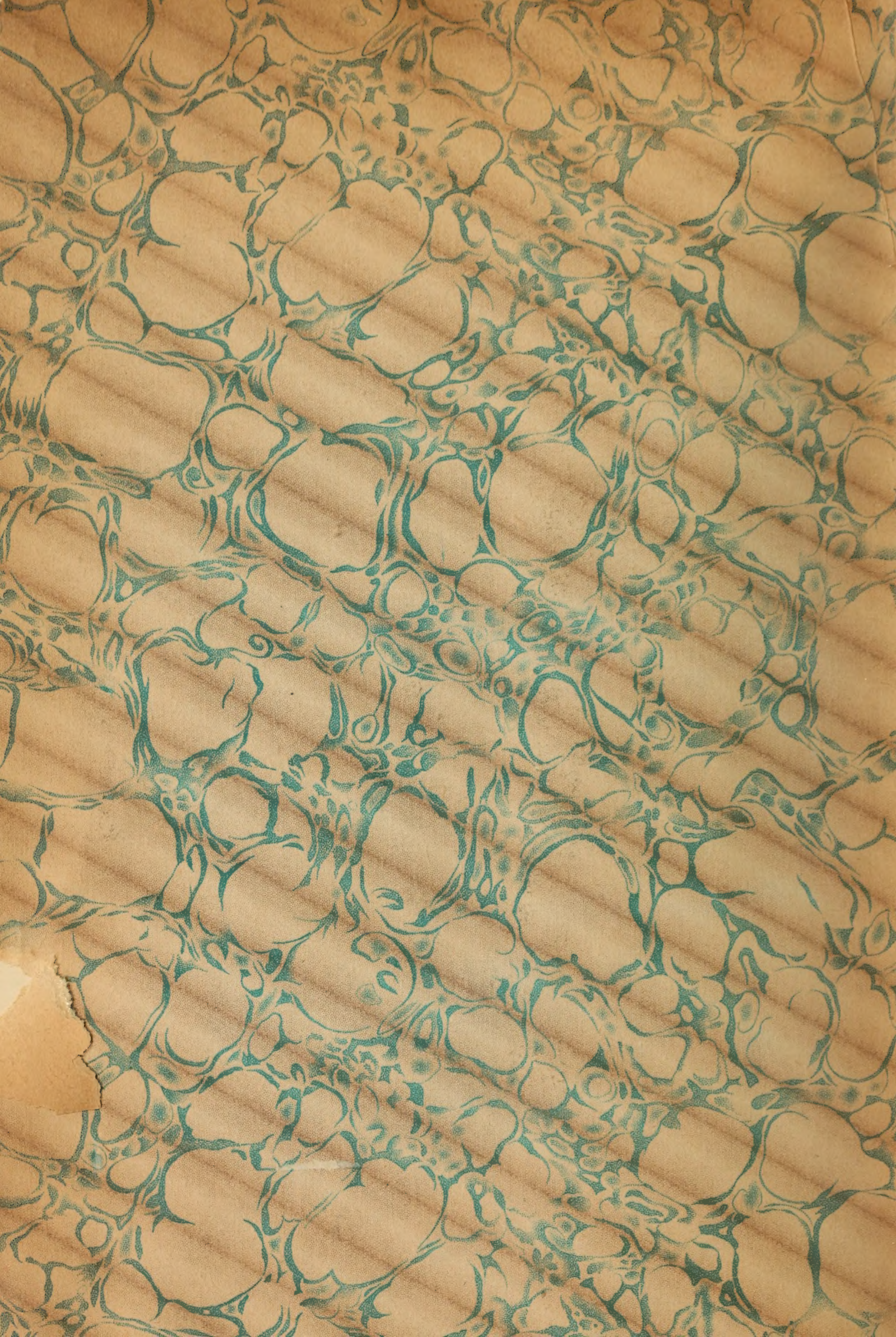
No 137 l 5 read 𐎠𐎡𐎢 a. se. is. ra. No 142 l 6 read gašam 𐎠𐎡𐎢. No 140 l 1 𐎠𐎡 for 𐎠𐎡 For No 143 see the transcription. No 146 l 6 𐎠𐎡𐎢 𐎠𐎡, sāg- 𐎠𐎡; l 7 at beginning read 𐎠𐎡𐎢, ll. 17f. read 𐎠𐎡 for 𐎠𐎡 No 147 l 6 read 𐎠𐎡; l 11 for 𐎠𐎡 read 𐎠𐎡. No 158 ll. 1.3. 11 read 𐎠𐎡 for 𐎠𐎡, l 16 𐎠𐎡 is the first sign to be restored No 161 l 10 read 𐎠𐎡𐎢 𐎠𐎡. No 162 l 7 before 𐎠𐎡 insert 𐎠𐎡 No 163 l 11 after 𐎠𐎡 read (𐎠𐎡𐎢- 𐎠𐎡- 𐎠𐎡) a Semitic gloss. [In line 3 I read e. ne. em. gu. šū 𐎠𐎡𐎢 𐎠𐎡𐎢] Rev 8 𐎠𐎡𐎢, l 9 𐎠𐎡 for 𐎠𐎡 No 169 rev. 5 suppress 𐎠𐎡, l 6 read 𐎠𐎡 𐎠𐎡 𐎠𐎡 No 180 l 3 𐎠𐎡 for 𐎠𐎡; l 8 𐎠𐎡. No 181 l 1 𐎠𐎡 𐎠𐎡; l 4 𐎠𐎡 for 𐎠𐎡 No 182 l 2 𐎠𐎡 No 185 l 5 after 𐎠𐎡 read 𐎠𐎡 𐎠𐎡 𐎠𐎡. No 188 l 4 read 𐎠𐎡 (ra), in l 1 possibly 𐎠𐎡, l 6 𐎠𐎡 before a. ba No 189 l 3 𐎠𐎡- 𐎠𐎡 𐎠𐎡, l 5 𐎠𐎡 for 𐎠𐎡 No 190 l 1 𐎠𐎡 for 𐎠𐎡(?); l 4 𐎠𐎡 for 𐎠𐎡; l 5 𐎠𐎡 for 𐎠𐎡. No 193 l 6 𐎠𐎡 etc No 194 rev. 16 after 𐎠𐎡, 𐎠𐎡 is a gloss

FIG. 1. A. B. C. D. E. F. G. H. I. J. K. L. M. N. O. P. Q. R. S. T. U. V. W. X. Y. Z.



CHIPPINGS OF THE STONE AGE





LaAsy
L2736ba

172043

Author Langdon, Stephen Herbert [ed.]

Title Babylonian liturgies.

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J. Lambert

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